LE BEAU MONDE

AND

MONTHLY REGISTER.

JUNE, 1809.

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1. A whole-length Portrait of MR. KEMBLE, as 'Penruddock,' in the "The Wheel of Fortune," painted from Life, by Mr. De Wilde, and finely engraven by Scriven.
2. A GRECIAN LADY, from a Drawing, by Thomas Hope, Esq. engraven by Smith.
3. A BACCHANTE dancing and sounding the Crotals, drawn by Thomas Hope, Esq. and engraven by Smith.
4. AN ELEGANT FEMALE and CHILD, in the FASHIONABLE COSTUME of the present Month.
5. FOX HOUNDS: Portraits of Favourite Dogs, belonging to the Berkeley Hunt, drawn by Sydenham Edwards, F. L. S. and engraven by Milton.
6. and 7. Two Outline Engravings for PHILOSOPHICAL APPARATUS.
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LE BEAU MONDE,

AND

MONTHLY REGISTER,

FOR JUNE, 1809.

CONTEMPORARY CHARACTERS.

THE THIRD NUMBER.

BIOGRAPHIC ACCOUNT OF COLONEL WARDLE:

Concluded from our last.

ABOUT this period an event of the most important nature happened, the dismissal, or retreat, or whatever it may be called, of the Grenville and Fox Ministry. If any set of men appeared to be seated on a rock, it was the late Ministry. The minority in the House was contemptible in point of numbers; and though there were certainly many men of abilities amongst them, they appeared to have so little confidence in themselves, and in their own influence, that they scarcely ventured an opposition. In this state of things, the Grenville Ministry had the extraordinary absurdity (as has been happily expressed by one of their own party), to build a wall against which they might dash out their own brains. They pledged themselves to the Catholics that they would obtain certain concessions, which that sect had long demanded in vain; and which related, in fact, to points of imaginary, rather than of real grievance. It was notorious to every man in the kingdom, that the King had a conscientious aversion to the proposed extension of religious toleration; that he considered it as contrary to his coronation oath, and to his direct pledge of supporting the established Protestant Religion. In defiance, however, of this knowledge, that the King actually entertained these scruples, and that when he was once resolved, it was difficult to dissuade him: in despite of all these circumstances, the Grenville Ministry persisted in their purpose and in the event were dismissed.

It seems to be an established rule in practice, that every Minister must of necessity have his Parliament: accordingly, the Grenville Ministry were no sooner dismissed, and the Portland Administration substituted in its place, than the state of parties required an immediate dissolution of the House of Commons. The cry was immediately raised, both in and out of Parliament, that it was necessary to make an appeal to the people: the Parliament was accordingly dissolved, and the appeal made.

Colonel Wardle was at this time resident at Bath, anxiously employed in the super-

vision of the education of his children, and in the enjoyment of the domestic society of his friends. It was impossible, however, that a man of his active mind, should live in the midst of such general discussion, and public agitation, without declaring his own opinions, and freely canvassing those of others.—To say all in a word, in the circle of his friends and acquaintances, Colonel Wardle became very shortly known as a decided friend to the liberties of the people, as an independant country gentleman, as a zealous, but temperate advocate for reform. This reputation became extended; and the Electors of Oakhampton, acquainted with the public and private character of Mr. W. invited to stand for that Borough at the expected vacancy.

The Borough of Oakhampton, in the same manner as many others, had been bought and sold from time immemorial, and a very recent purchase had transferred all the appendant votes, just on the eve of the general election: some grossness which attended the performance of the act of sale, had recently irritated the Electors, and it was under this impression, they looked out for an independant member: a man, whose decided character, and well-known and acknowledged worth, might unite those amongst themselves, who were not wavering between the desire of independence, and the habits of former servitude.

Under these circumstances they invited Colonel Wardle to represent them. The gentleman, through whom this invitation was sent, was (fortunately for the interest of Mr. W.) the confidential agent of Mr. Wardle's family, and was himself possessed of very powerful influence in the Borough of Oakhampton. When this invitation was seconded by the friendly efforts of the gentleman to whom we allude, Col. W. went to Oakhampton: his canvass was most decidedly favourable, and at once honourable to himself and to the electors. On the poll he had 113 votes, of which upwards of three-fourths were for Col. W. singly.

Having thus entered Parliament, and, in that very act, having attacked one species of corruption—by emancipating a borough from a long and inveterate servitude,—under these circumstances, we say, Mr. W. commenced upon his Parliamentary career under an implied pledge to become the advocate of the constitutional rights and liberties of the people, and to stand forth as the adversary of corruption wherever he should find it. The electors of Oakhampton had a most decided right to expect this from their voluntarily elected representative.

Mr. Wardle upon taking his seat seemed to remember the peculiar situation in which he stood. We cannot absolutely state that he formed his great design of Military Reform immediately on his entrance into the House, but so much we can venture to state, that he had been there but a very short time before he openly declared that such was his purpose, and that he would pursue it to its accomplishment. This declaration was duly appreciated by those who knew the character of the man by whom it was made: they were assured that performance awaited upon his profession, and that "what he designed, would be done."

In the first Sessions of Parliament, which followed the General Election, the public looked with much anxiety to a warm contest between parties so equally balanced, and to that display of talent and constitutional knowledge which the circumstances of the times so particularly required. In the dismissal of the late Ministry, a very important constitutional point had arisen. It was strenuously argued by opposition, that Ministers were considered by the constitution in a double point of view; as the servants of the crown, and as the securities of the crown to the people: that by one of the first principles of the constitution the King could do no wrong, and therefore was responsible for no act. In order to prevent the obvious mischief resulting from this impunity it was argued, that the constitution transfers the responsibility from the king to his ministers, and thus takes an indirect security where it cannot have a direct constraint. The king cannot do wrong, unless he is counselled or assisted so to do: let us attach a responsibility to his counsellors, and it amounts to the same effectual purpose as if we affixed

it to himself. In detailing the sentiments expressed by Col. W. or the party with whom he acts, upon any particular subject connected with politics, we consider it our paramount duty to give them with the most scrupulous accuracy; but it does not follow that such sentiments, so expressed, are by any means congenial with, or on the other hand, contrary to our own. But at a moment like the present, when a considerable ferment is excited in the public mind, by directing its attention to some of the abuses, which we had almost said are natural to the administration of the great and extensive concerns of a rich and powerful nation, and when upon this partial exposure, a scheme of reform is grounded the objects of which are undefined, and the means of carrying it into effect still more obscurely expressed, we think it would be a dereliction of all feeling, and that it would argue a degree of pusillanimity that does not belong to us, to conceal the opinions we entertain upon this important subject. We think it is in that very perfection, which this constitution has attributed to the sacred office of a British sovereign, that principally consists the shining part of the most admirable form of government that was ever conceived by the mind of any legislator. It is a false opinion that the King is the servant of the public. He is the *soul of the constitution.* It is he who frees it from the tyranny of an aristocracy, and the anarchy and vaccillation of a democracy. The Ministers who surround him *are the servants* of the public, through whom every act that is done must pass: they are alone *responsible, amenable*, and *punishable.* Nothing can pass from the sovereign to the subject, but through the agency of accountable servants, and thus the essence of the constitution is never in danger, unless the madness, folly, or wickedness of the people render it so: the sacrifice of a minister does not effect it. Contempt or aversion indeed, may be naturally and universally felt towards one minister, and his successor may fully restore the dignity of the office, because it is independent of the individual who fills it. But if the crown becomes contemptible in the eyes of the people, all its attributes sink for ever. That the king can do no wrong, that the king never dies, that the throne is never vacant, are ideas of the highest import to the preservation of the constitution, and of that liberty it was wonderfully framed to support. The great difficulty felt at the revolution by the greatest men of that age, in making the word *abdication* consistent with the sense of the constitution, plainly evinced their knowledge of the necessity and importance of the royal office, for the preservation of that liberty they were then met to re-establish.

We cannot therefore look without a considerable degree of anxiety, and not without some *presentiment* of danger at the ideas which are industriously propagated in the present day. Every man is now a legislator, and so far from being satisfied with that time-tried form of government, under which he finds himself, by which he has been protected from infancy to manhood, and by which his person and his property has been protected to him, he disdains its orders, arraigns its composition, and would totally change its forms, as not coinciding with his own crude ideas of the state under which he would chuse to live. In order to effect his purposes he pretends to believe political integrity incompatible with the office of administering the concerns of the state, and avails himself of the moment, in which the empire is struggling against the most vindictive and powerful of foreign enemies, to weaken the energies of the nation, by exciting a collision of public opinion upon points of speculative perfection in the constitution. What must be the effect of this double attack from within, as well as from without? That Britain which has so long moved in a line, so great, *so dignified*, as to be considered the last hope of the expiring liberty of the world, enfeebled by its own division, will itself sink down into a state of corruption, and give birth only to millions of reptiles, each creeping a different way in pursuit of the means of its own individual existence.

But to return—in the course of the same sessions, among other important subjects, the Catholic Petition, and the justice and policy of the Expedition to Copenhagen were canvassed. Respecting the Catholic Petition, the old Ministry were pledged to

support a principle, the maintenance of which had been the cause of their removal. We shall not enter into a discussion of all the points and bearings of this important subject.

The Danish Expedition was another point of Ministerial policy, which was very warmly opposed by Col. W. It was argued by himself and the party with whom he acted, that the vigour of a measure was no sufficient excuse for a positive departure from the acknowledged laws of public and private morality; that the outrageous conduct of the French might certainly exempt us from certain obligations which only affected them, but could not exempt us from what we owed to any third party; that the Expedition in its object and circumstances, was in direct violation of all neutral rights, and that even if we refused to consider Denmark as a neutral and independent nation, our conduct was still contrary to the public and acknowledged law of Europe; that a war without declaration could only be rendered excusable by circumstances of the most extreme peril, and that it was an injustice to the actual strength, and reputed resources and courage of this country, to pretend any such apprehension from the power of Denmark; that much of the influence of England on the Continent depended upon her reputation for honesty, while the Danish Expedition must totally annihilate this reputation, and give a lesson to foreign nations, that England only wanted the temptation and opportunity to imitate the conduct of France.

These arguments, urged by Mr. Wardle and his friends, had more weight out of doors than with the House. The Minister, secure of his majority there, scarcely condescended to answer them. The popular voice, however, on this, as on many other occasions, seconded the sense of the minority, and the Danish Expedition has seldom been mentioned publicly, without execration. The people, however, are not usually severe against errors which have the alleviation of success; the Danish Expedition, though censured, has been forgiven: but Ministers are so well aware of its peculiar character, that they rarely mention it among their list of triumphs.

There were several other important questions, on all of which Colonel Wardle has taken a decided part.

In no point of his Parliamentary conduct has he seemed to forget that there was something in the manner of his election, which imposed upon him peculiar duties; and that what might be pardoned in others would be without excuse in him. In the true sense of the word, Colonel Wardle was a popular representative. The Electors of Oakhampton had chosen him as freely as the Electors of Westminster had returned Sir Francis Burdett and Lord Cochrane. He had no interest but that which he derived from his character; no recommendation but his independence. The circumstances of the Borough, as well as the general character of the times, called for a man of spirit and of integrity; the Electors of Oakhampton were taught to believe that Colonel Wardle was a man of this description, and, upon this belief, they elected him.

We come now to the great business which has characterised the conduct of Mr. Wardle. Every man, says a distinguished writer, has some happy moment in his life, some peculiar opportunity, by availing himself of which he may acquire a distinguishing reputation: and almost every man proposes to himself some favourite object, and lays in wait, as it were, till fortune and opportunity shall present the means of accomplishment. Mr. W. had taken a resolution in early life to dedicate himself to the work of reform. Accordingly, his attention was directed almost exclusively to this object. In the summer of 1808 Mr. W. was with his family at Broadstairs, where some conversation occurred in the Public Library upon the state of the army. It was observed, that the abuses had reached to such a point, as must necessarily destroy its military spirit; that the officers could not feel any zeal for a service, in which merit was not the means of promotion; and, that under such a state of things, the military character would be changed into that of an intriguing courtier. Mr. W. as we have been informed, joined in this conversation, and another Member of Parliament being present, suggested that it would be a very proper subject for Parliamentary Enquiry. Every one as-

sented to this observation, but made the obvious remark, that the introduction of such a subject into Parliament, from the high rank of the parties immediately concerned, would be a most arduous as well as an invidious business; that it would necessarily involve the person so introducing it with the Court and Ministry, and that even a great proportion of the country gentlemen might be fearful of the consequences of such an important and immediate charge against the Commander in Chief, and a member of the Royal Family.—Mr. W. replied, that the notoriety of these abuses, and the extent to which they were carried, threatened the ruin of the army, and through the army, that of the country; that it became, therefore, a paramount duty in every one to stand to the *cause of the Country*; that it was a question of comparative evils; that the accusation of a Prince of the Blood was, indeed, a measure of much inconvenience, and probably of some public mischief, but that the feelings of the Royal Family were not to outweigh so important an object as that of the public safety.—" All this may be true," said one of the Gentlemen present, " but where shall we find any one, who will have the courage and public spirit to bring it forward?" " If no one else can be found," said Mr. Wardle, " I will do it; I will pledge myself to do it; I am sufficiently concerned with the army to have a sympathy for the condition of its officers; and though I know that in the performance of this task, I shall incur the most extreme personal inconveniences, and perhaps absolute sufferings, the cause of the country is paramount, and I will do my duty—I will pledge myself to do so."

Though the known character of Mr. Wardle gave an unusual weight to his declarations, we still doubt, whether those who heard him anticipated so full and so perfect a performance of his promise. They knew the character of the times too well, to expect much even from a Parliamentary investigation: and, they had no experience, of any public man thus devoting himself entirely to the patriotic cause, as to sacrifice all possible expectations from any party whatever. The accuser of the Commander in Chief must necessarily fall under the immediate and personal dislike of the Court party. The accusation of a Prince of the Blood could not answer any party purposes, and therefore there was no obvious reason for presuming on any party aid: under these circumstances, we believe, no one anticipated any practical result from the pledge of Mr. Wardle. The words, however, have been since remembered, and the event has rendered them of some importance: they prove that the purpose of Mr. Wardle was not taken up on the instant, but that it had originated in a personal experience of the evils, which he sought to remedy, and that he had matured the project in his mind before he commenced his operations.

Accordingly, upon returning to town, Mr. Wardle immediately began the execution of his purpose, and very naturally acquainted the leader of the Opposition with his general object, and with the particular grounds upon which it was founded. Mr. Whitbread, with that manly directness which has always characterized both his public and private life, suggested to him the difficulty, the personal labour, and peril, which he must necessarily incur. " If you are resolved, however, to bring the matter forward, I think that you have, at least, sufficient grounds to call for enquiry, and I will be in my place to second your motion for that purpose."

The progress and result of this important investigation is too recent to require any detailed account. Mr. Wardle, to the astonishment of the country, made good all his charges against the Commander in Chief; and, in despite of a Parliamentary majority, compelled his Royal Highness to resign.

Such has hitherto been the public life of Mr. Wardle; we have only to add our most sincere wish that its future progress may be as brilliant as its commencement, and that the country may look up to him as a determined and incorruptible Patriot.

DIFFERENCE BETWEEN ANCIENT AND MODERN MANNERS EXEMPLIFIED.

Damnosa quid non imminuit dies?
Ætas parentum, pejor avis, tulit
Nos nequiores, mox daturos
Progeniem vitiosiorem.

Mr. Editor,

IF the world has really been getting worse, and making a daily progress to greater degrees of imperfection, one should be inclined to feel no inconsiderable share of envy, towards those who had the good fortune to live in those days of virtue, and consequently of happiness; but this feeling is very much lessened by the complaints which the same poets are always making of the times, in which it would appear they had the *misfortune* to live; so that a reader in the present day would not be very wrong in attributing such representations to a warm fancy, and a lively imagination. Indeed, I think, this sort of feeling is a cruel discouragement to the professors of virtue, the chief of whose rewards are placed at a distance; especially as it inclines their contemporaries to be very niggardly in those rewards which lie nearer, and which instead of being given to animate them in their noble pursuits, are usually withheld till they who should receive them are become insensible to their worth. I believe, Mr. Editor, that there is a distance at which real life should be viewed, as well as its copy on the canvass. There are imperfections in the one, as well as the other, which will neither bear too near or too curious an examination, and we should therefore, make the same allowances for both. The fact is, we are aware, that we shall destroy our pleasure, if we do not dispose the painting in the most advantageous point of view: but I am very much afraid that it constitutes a part of that pleasure which a great moralist has accused the best of us of (feeling as a sort of consolation in the misfortunes of our friends) to view the real object in its very worst proportions; and for this without extending criticism to the utmost bounds of severity, the too great nearness of all living characters affords but too much opportunity. It is only upon this account no doubt, that the names of George or Frederic, do not excite in us those ideas of greatness and dignity, which we somehow or other attach to Henry or Edward, and for the same reason, perhaps, even these later heroes yield in their turn, to the superior sounds of Scipio or of Cæsar. I have been led into this train of reflection by that unreasonable preference, which without examination, we seem inclined to give to the ancient, in preference to modern times.

If the comparison were fairly made through the whole circle of virtues and vices, I think we should come to something like this sort of conclusion. That with respect to the ancients in solemn scenes, and upon great occasions, there stalks a certain stubborn heroic kind of virtue, armed with a few principles of justice and moral rectitude (now grown obsolete), and attended with a grand sort of stage effect, but that the moderns are imbued with all those milder graces, that affect the heart and captivate the senses, that force the involuntary sigh of exquisite sympathy, and teach the reluctant tear to flow. Certainly it will not be denied that the moderns have surpassed the ancients in all the milder virtues of humanity, of forgiveness; in tenderness of disposition and soft complacency, but surely not *in delicacy of sentiment*. I shall not, Mr. Editor, prove this by a long argument, nor endeavour to catch the understandings of your readers, in the nets of logic, or involve them in a string of predicaments: one fact will

do more than all the reasoning in the world.

Æneas Sylvius in his epistles (iv. 11), has detailed the death of *Lucretia*, the daughter of *Spurius Lucretius*, and the wife of *Collatinus Latinus*. The story of her ravishment by the son of *Tarquin the Proud*, and his threats of killing a slave and laying him by her dead body, as if taken in the act of adultery with her, are matter of notoriety. Your story of the Adulterer in the first number, naturally enough suggested the propriety of introducing at the present day, this subject, in a more modern dress. It is known, that when Sextus Tarquinius had made his vile proposals, and perpetrated by force the foulest of deeds, *Lucretia* sent for her husband and father, with other relatives, to whom she made known *all*, and having urged them to revenge her wrongs resolves on suicide. Her nearest relatives and especially her father and husband, attempting to dissuade her from such an act, use the most powerful arguments.

"Indulge not thy grief my Lucretia, for an involuntary crime, are not the proofs you have given of your innocence most abundant that your assent was alone the result of force, and that your will had no share in the transaction? You accuse, you demand revenge; such demands furnishes undeniable proof of your innocence, and of the compulsion which has been employed, since all might still have been an inscrutable secret. Nay, your past life is alone a sufficient proof of that innocence: it exhibits you a constant pattern of frugality and chastity, abroad and at home, publicly in the eye of the world, privately in the most secret recesses of your own family. Remembers not, my beloved Lucretia, how unfashionably engaged at work, with your maids, this very adulterer and myself, found you the other day, when you expected neither husband nor visitor? Such surprise gave to Lucretia a victory—the palm of chstity over every *Roman* female. For the daughters of the king and the ladies of the court, were not found more agreeably engaged, in the absence of their royal husbands, in feasting and in merriment. All admit that the splendour of chastity has shed upon Lucretia the beams of immortality. Be not then uneasy at an act of fate: bend not beneath unmerited obloquy: for ought not this consideration amply to console you, that we will revenge the outrageous injury? and dearly shall he atone for a pleasure imperfect because it was unwillingly submitted to under the constraint of a boisterous villain. This impious heir to an impious father shall you, with joy, behold overwhelmed, if it be possible, by a punishment equal to his crime. Since he has glutted his lawless appetite against your will, you will not surely satiate his horrid thirst for blood, with the sight of that precious crimson which flows through that lovely frame? Are not the cruelty of the parent, and the brutality of the son sufficiently notorious? What were not the deeds of murder committed by this despoiler of honour among the *Gabii*? How many innocent persons fell victims to his rage and jealousy? If you indeed detest the monster, if your aversion to him be from your very soul, and if you be sincere in the desire of his punishment, then live! Carefully preserve your life, that, amidst his expiring pangs, he may behold your triumph; and whilst he, infamous and detestable, finds himself about to perish, let him view that lovely person he had attempted to defile, surviving, with unsullied fame, his odious assault. Nor do thou, my Lucretia, precipitate a husband, who is entirely thine, into a most bitter state of widowhood.—Nor bring down with sorrow to the grave thy deeply afflicted father.—Rob not thy tender offspring of so faithful, so attentive, so dear a guardian; but seek rather for lengthened days, and be a witness of our compleat revenge.

"Reflect justly, and you will perceive your desire of death is without a cause. It is true, the royal villain has attempted thy defilement—but still thou art beautiful, still lovely, free, nay more uncorrupted—your soul is far from even the imputation of a fault; and where will is not, crime cannot be. All circumstances considered, who has so little discrimination as not fully to pronounce thee acquitted of all guilt? The time, the person, the place; nay, naked in thy bed, lulled to rest by the cares of

the day, when lust and revenge alone were prowling abroad, unguarded and without suspicion of so dark a treachery, and from whom?—a friend! a kinsman! a king!! Thus defenceless, unsuspecting, unprotected, what resistance could be made to youth, strength, and impetuosity, when, alas! determined on murder, or adultery?—But that youth, beauty, and vigour, united to his perfect form, which might have moved the constancy of others, could have no effect on thee; such is the rigid virtue of that bosom.

"The violence offered so often as a welcome excuse to others, could never affect thee; nay, amidst the ardour of the transports of the youthful adulterer, thy soul was insensible to his embrace, as his was alive to every thing but compassion and justice. If thou art ambitious of peculiar glory, the perfection of your triumph is in your chastity, and what can be added which is itself so perfect? You yielded not to threats from a fear of death, but of infamy more terrible than death, to the virtuous. The terror by which you were vanquished was the ruin of your good name, when he swore not your death only, but that of a slave to be left by your breathless body, as stabbed in the very act of adultery. Your father, nay your husband, absolves you from all guilt: then be not the only judge so inexorable as to condemn yourself for a misfortune, which your affrighted imagination pronounces a crime. It is allowed that infamy may be avoided by death; but by yours you would corrupt your fairest fame, and by one wound inflicted in that bosom kill both parent and husband! By your death you pervert the pleasure of revenge, which cannot be complete unless you behold it; and by suicide you injure that innocence, and proclaim that shame, which our hands would secure and expiate. If reason be deficient, appeal to authority. Your *husband*, *father*, *Brutus*, and every relative, fully acquit you, and with one consent forbid your hand the fatal office it has assumed. Why by this deed condemn the judgment of all; besides, by your death you confirm the judgment you would avoid: *for it will be hard to persuade others that she was innocent, who thought it right to condemn and punish herself as a criminal.*

Lucretia thus replied:—"Oh my dear father, and thou my husband Collatinus! once dearer than light to these eyes! prevent me not ending my life and misery at once. If I kill not myself, it will never be believed that I was overcome not by the fear of death, but by the fear of infamy. If I survive, who can be so weak as to believe, that the apprehension of the odious imputation of adultery with a slave, to be for ever fixed on my memory, and with which he threatened me, was more prevalent than death, a fear of which my life would discover, but one bold stroke with my hand will remove. What a blemish, what a blot would it be to my fame, to choose rather to live the *adultress* LUCRETIA than die the *chaste* LUCRETIA! Let not then your affection for me prove injurious to my good name; for do not you perceive that you preserve me *not to life but infamy*, my reputation dying in the life of my person.

"By a conduct so fond, you consider not what you indulge to injuries of this nature. The matrimonial bed should be hallowed by the severity of my fate. The slumbers of others should not through me be broken by suspicions and jealousies. But if by my impunity you open a door to unlawful desire, unbounded lust will bear down all before it, with a torrent so wild, that the embraces of the adulterer will *be justified even in the arms of the husband*. For what woman is secure when Lucretia is polluted? And how can my dear husband take me to his arms, when he shall remember that they do not embrace his wife but the concubine of *Tarquin*? And you, my father, how can you condescend to call *Lucretia* daughter, who has unhappily lost and impiously polluted that chastity, which was instilled into me by the admirable Disciplini, of your house, from my childhood? And oh vile and miserable wretch that I am! can I bear to see *my children look with their innocent eyes upon me*, when the chaste woman who bore them has been infamously exposed to the adulterer? *Should I be pregnant* by the villain arrayed in purple, *would you*

have me bring forth the fruit of adultery? Place not before my eyes the splendour of my past life, in which, if any thing just and honourable appear, one fatal night has sullied all; when *I admitted a mortal foe in the disguise of a friend to my house!* My life is no longer pleasing to me; 'tis odious; 'tis a burden, an insufferable weight, which I cannot bear, when I find that my zeal for chastity alone was the cause of my ruin. Yes, yes, the accursed adulterer was not so fond of trampling on my beauty as my chastity; that was the trophy for which he longed!

"If this has been the reward, this the fruit of my innocence, what must I expect from scandalous prostitution? Alas! my mind, pure and uncorrupted, cannot endure the company of my person. Whether laws of the body be subject to the mind or not I cannot tell, but am fearful the soul has scarcely power to stop the motions of nature, and render the body insensible to the mind. If this corporeal weakness, in spite of all the aversion of my mind, has been compelled to a participation of such odious and detestable pleasure: Oh father! oh husband! forgive and suffer that part which has been at all criminal to expiate the guilt by this dagger. Had you the true *Roman* spirit, so far from opposing my resolution, you would yourselves punish the offender. No, no! I will not have the image of these evils perpetually before your eyes, to be a constant *momento* of my disgrace and my guilt. Woman is accused of inconstancy of temper; and time, that may assuage this anguish and passion, may excite others more dangerous and criminal. Should I defer the punishment, perhaps the crime might please. Let me go! let me go! suffer me to pierce this bosom with my dagger, where that violent spoiler of my honour gave me first the alarm, by pressing with his trembling fingers those breasts, which panted with rage and with despair. Move me not to pity; for if I spare my life, I spare an *adulteress*, and if I spare an *adulteress*, I spare *adultery* itself; and if I could be once brought to spare *adultery*, *adultery* would then be agreeable, and if so, then the *adulterer* himself would be agreeable.

"Wickedness, when once begun, seldom retreats, but proceeds in a fatal progression, until it arrive at its *Stygian* perfection. I have no relief, being without witness of the fact, I have no way to gain credit to my assertions but by sealing their truth with my blood. My soul, shall be evidence at the dreadful tribunal of *Minos* and *Acheron;* that shall accuse the royal ravisher of the violation of my honour, and of my personal pollution. And thou, my body, since thou wert the cause of this adultery, and didst betray thyself, by thine own charms, to a tyrant's embrace, release my struggling soul; pour out thy blood in expiation, that it may be a happy omen of the speedy destruction of the cruel and *proud father*, and *ill-fated son.* And you, my husband, once more dear to me; and you, my reverend father, whose cheering eye, and gentle presence, shame and my misfortunes make me willingly fly; and all you, my friends farewell! *Lucretia* shall never be brought as a wretched example to any *Roman* lady, that infamy and life could subsist together." When plunging the fatal dagger into her *innocent* bosom, she exclaimed, "Revenge the injured Lucretia!"—History has detailed the rest.

Now in order to afford every advantage to the heroine of modern times, let us suppose *Lady Charlotte Wellesley* introduced by some common friend to her husband: connect with this all the circumstances that can give effect to her eloquence, and pathos to the scene. As terror cannot enter into the composition (for the duel has been managed in a masterly way) let pity "purge the mind." Aristotle has somewhere observed, that the subjects best calculated for this purpose are not the sufferings of an *innocent person*, the good fortune of the guilty, or the punishment of the abandoned criminal, but such as lie in a due medium between these extremes;—The misfortunes of those who are not altogether innocent, but *culpable* for suffering themselves to be betrayed, by the influence of unrestrained passions, into the common infirmities of human nature: and he very strongly urges, that the most powerful excitement of the feelings depends upon such

scenes, accompanied with deep distress, violent adversity, and *even death**.

We cannot conceive an incident more favourable to the modern heroine. Without further preface, therefore, we shall suppose Lady C. W. like Corporal Trim, in the attitude of 45°, or in any other attitude, if there be any better calculated to produce effect, emitting the following speech, in Mrs. Siddons' most impressive manner, and in the fine sepulchral tone, which we have so often admired in the several branches of her family:

"It would be the height of ingratitude were I not to try to convey my thanks to you, for this most kind and generous offer of taking home a wretch who has so much injured you. But I implore it of you to believe every thing which gratitude and feeling can suggest, to express my sense of the kindness of your conduct. Your note was forwarded to me this morning; but, degraded and unprincipled as I *must appear* in the eyes of every body, believe me *I am not lost to all sense of honour*, which would forbid my returning to a husband I have quitted, to children I have abandoned. Indeed, indeed, if *you knew all*, you would *pity more than blame me*. Could you tell all *the resistance* that has been made to this criminal, *most atrocious* attachment; could you know what are my sufferings at this moment, you would feel for me. You have not deserved this of me. We have had some differences, and you perhaps may have been a little too harsh with me; but I can with truth assert, and I wish you to publish it to the world, that in essentials, and indeed in trifling subjects, you have ever been kind to me to the greatest degree; nor has *the person*, who may be supposed to have *attempted* to lower you in my estimation, in order to gain my affections, ever spoken of you to me but *in the highest terms of respect*. About my *dear, dear*, children, I must say one word. May I dare hope, by any remote or *indirect* means, to hear something of them; You know how much I love them! You are aware of their merits, and what I must feel at having quitted them; but I have the satisfaction, the inexpressible comfort of knowing they will be taken care of by their father, though their mother has abandoned them. My dear little Henry and Charles—Oh! God bless you!—"

HENRY WELLESLEY'S REPLY.

"For the sake of your welfare, and that of our children, I consent to receive you again, provided you return and break off all correspondence or connexion *with the person you have been with*: but you must return *instantly*, for *to-morrow* will be *too late*."

Lest these speeches should produce too powerful an effect upon our female readers, in favour of modern heroines, to which we fear indeed the different termination of their respective fates may contribute not a little, we shall add an anecdote taken from Grecian history, which we seriously recommend to the attentive perusal of the ladies and gentlemen of the present age.

A Lacedæmonian whose affairs obliged him to go out of Greece, was one day questioned as to the punishment inflicted upon adulterers. The Spartan readily replied; they had no adulterers at Lacedæmon. Upon being pressed as to what manner he believed an adulterer would be punished, that should happen to be detected, "I believe," says the Spartan, "Our senate would order the criminal to give the person he had injured, a bull, with a neck long enough to stand upon the continent of Greece, and drink out of a river in Peloponnesus. Upon the inquisitive gentleman expressing some apprehension, that it was impossible to find such a bull." "Sir," says the Spartan, "give me leave to assure you that it would be equally *impossible to find an adulterer in Lacedæmon*." O mores!

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* I am aware that some of our classical readers may say, that Horace has rejected this rule.

Quodcunque ostendis mihi sic incredulus odi

It is a little extraordinary (by the bye) that the Grecian Poets, except in the death of Ajax by Sophocles, have adhered to the precept of Horace, while Seneca conforms to the authority of the Grecian critic.

LETTER I. ON MR. T. HOPE'S COSTUME OF THE ANCIENTS.

"Like a scurvy politician, seem
"To see the things thou dost not."——SHAKSPEARE.

Mr. Editor,

OBSERVING the notice which you bestow on the fine arts, and the interest which you appear to take in their welfare, I have flattered myself that a few remarks on a criticism which has lately appeared in *The Satirist*, on Mr. Thos. Hope's "*Costume of the Ancients*," would not prove unacceptable either to you or your numerous readers. Yet it is not so much to the costume of the ancients, as to those considerations of national importance, on which Mr. Hope, in unfolding his subject, has incidentally touched, that I wish to obtain attention. The reviewer allows to that gentleman's publication a certain degree of merit, and awards him a certain portion of praise, though probably much less than in the public estimation he will be found to deserve. I beg leave to defer, however, my difference with him on the general merits of Mr. Hope's work, in order to arrive at that vindication of art and literature, in all their nobler purposes, which is my more immediate object. Mr. Hope begins his introduction as follows:—"That no branch of painting is calculated to produce sentiments more exalted, or pleasures more refined than that of historical painting, every one must allow, that none has hitherto so little flourished in this country, every one must regret."

"The little ardour hitherto evinced among us in the pursuit of historical painting, may be partly attributed to the slender prospect which the artist has of being adequately rewarded for so laborious and so difficult a production of the human intellect and hand, as an excellent historical picture."

Mr. Hope next proceeds to shew why pictures of familiar life, and landscape, have hitherto met with superior encouragement, and a readier sale; and then continues his remarks on historical art, its arduous course, and its inadequate reward, in the following terms—"Of the more elevated and striking events and personages only recorded in the pages of the historian, or in the song of the poet, the minute particulars are only thoroughly imprinted in the memory of a few more enlightened individuals; and in a country where the arts are in general little studied, even of these few a still smaller proportion only, will be able to judge whether such events are well told by the pencil; whether in a picture, each personage display the peculiar attitude and expression belonging to his individual character, and to the part he bears in the action represented; and whether each dress, each accessary, present the peculiar form and modification, appropriate to the age and region in which lies the scene. Thence in such a country, few will be sufficiently struck with the merit of an historical composition, deeply meditated in all its various parts, even to feel a wish to possess it; and it is a great chance whether these few happen to be among the class sufficiently opulent to indulge that inclination: and to remunerate as he deserves, the author of so laborious and so difficult a production. The finest historical picture, held at a price equal to its real value, would precisely be the work of art likely to hang longest unsold on the walls of the British Gallery.

"In a country therefore in which the arts are not yet become a subject of study as profound as general, historical paintin

will never flourish to any considerable extent, through the patronage of mere individuals taken singly. It can only thrive, through the encouragement of the nation taken in a body, or through the liberality of the sovereign; and this species of public and national encouragement historical painting has not yet experienced in this country." I come now to a passage which the reviewer before me has dishonoured with his more particular attention.

"Neither has the nation yet ordained any historical painting to commemorate the most glorious achievements; nor has it yet established any condign premiums, to call forth, to raise, and to foster, the genius requisite, worthily to represent any such."

"Now (says our Critic) without stopping to enquire into the nature of these *condign* premiums which Mr. Hope would have established, we feel it our duty to suggest, with all deference to his authority"—but here let us pause for a moment, Mr. Editor, in deference to our own understandings. "Without stopping to enquire"? What! does the reviewer thus avow his intention to leave undone, precisely that which he ought first to have done, if he would have entitled himself even to the ordinary commendation of common candour?

Does he imagine that the proper business of a critic is to notice *words* only, and not to stop to enquire into the *things* they represent? Let him keep at a respectful distance from poetry and painting.

There is a sort of flippant sneer which is become quite the common place of literary criticism, and there is an affectation of deference, than which nothing can be more remote from the reality: does he hope, by means of these, to pass the very point of enquiry which is most worthy of the regard of a philosophical critic?—I am afraid he does. I am afraid that, like a crafty orator, not like a candid reasoner—like a mere dealer in words, not like a weigher or a measurer of thought, he would divert the attention of his readers from the real question at issue, and which is a question, aye, even for *legislators* to consider, to a mere verbal expression.—Let him then be told, that the word *condign* means, *adequate to the occasion: according to merit:* that, therefore, not to stop to enquire whether the nation had established any condign premiums to call forth and foster historical art, was to desert his duty as a reviewer, and to flatter himself, like Mr. Cobbett *, that he should get over the pains and penalties of desertion, partly with a sneer, partly by affecting deference to superior authority, and partly by exhibiting charges which he will not venture to maintain.

Unhappily for England, Mr. Editor—if such a beginning be not too deeply tinged with the fearful hue of reformation for *your* † Political Register—unhappily for England, we have condign punishments, but no condign rewards; and this politico-satirical reviewer, fancies that the omissions of our legislators, have restricted the meaning of our words.

"Well, but how does he proceed?" says Curiosity. "O, with most unfeeling grossness, as to his meaning: and as to his use of words, (as he calls our attention that way he cannot reasonably complain if he should be closely followed), with egregious ignorance, or arrant forgetfulness, as the sentence now under our observation shall testify."

He says, "We *feel it our duty* to suggest, with all deference to his (Mr. Hope's) authority, that when we consider the continual and encreasing demand for pictures of all sorts, the eagerness with which they are bought, and the enormous prices which are given for them, we cannot conceive that the *art* of painting is not sufficiently encouraged, or that the *genius* of painting requires any additional stimulus of profit or honour."

Now, Mr. Editor, if I may be allowed, without the Professor Carlisle at my elbow, and without the reproach of indecorum, to

* I write this on the supposition that the statements contained in *The Satirist* are true.

† The writer and reader will see that it is not, by the introduction to our Review of the Royal Academy Exhibition, in No. II.—EDITOR.

anatomise * this lifeless sentence, and exhibit its *literary skeleton*; and if you will honour it with your examination, you will observe the following verbal monstrosity, namely—

"We feel it our duty to *suggest*, that, —when we consider—we cannot conceive."

The tautology with which the sentence concludes: the miserable rags which the writer gathers round him to cover his wretchedness of thought, I leave to your observation, or to that of any of your readers who may choose to divert themselves with the experiment of endeavouring to discover, what is here meant by the "*art* of painting," as contradistinguished from the "*genius* of painting;" and between *encouraging* the one, and *stimulating* the other, by means of profit or of honour.

If in these saucy times, there be literary appetites that require such food as this!—that, from a professed verbal caterer, will swallow a sentence thus cooked up, and make *no* bones of it—all that I shall add, is—much good may it do them. Let them go again when they are hungry, to the same *trateur*.

Ridicule apart, it is but justice to this writer to say, that he does not in general thus misuse his words: nor should I have attacked him here, had not words seemed to be his favourite weapon, and had he not brandished it with the careless dexterity of a common gladiator, against a gentleman of peaceful and elegant accomplishments, a friend to the king, and a great benefactor to his country.

From the words of this critic I return to his thoughts. After his gross and palpable affectation of *feeling* and *duty*: after his coarse, undistinguishing and *false* assertion, contradicted, not only by Mr. Hope (whom our critic affects to treat with deference) but even by the former pages of *The Satirist* itself—that pictures *of all sorts* are purchased with eagerness at enormous prices, he proceeds: "It is the fashion now to buy pictures; and avarice cannot place them so high that vanity will not reach them. Painting, indeed, already revels in plenty, while poetry, certainly not less worthy of public encouragement, is starved."

The truth is, Mr. Editor, that it is the middling and inferior poets only who complain, and that the situation of poetry is in this respect direct the reverse of that of painting. Rhyme-tagging is fallen so low in the public estimation, that Phillips and Ackermann will give no price for it, and the latter can *get* no price for it, notwithstanding he adds the temptation of little tawdry landscapes. If my regard for *manners* did not withhold me, I should perhaps add, that the writer before me would not obtain more even from *The Satirist*, for the same quantity of poetry, than his present review has produced him: but really if *The Satirist*—a publication that so loudly, and with so much propriety, insists on *consistency* as a test of virtue, and so bitterly inveighs against inconsistency as an evidence of vice—should continue so truant to the cause of art and satire, as to print things in direct opposition to its former professions, however its fife-and-drum charms may "sooth the savage breast" of the war politician, it will cease to have charms for me.

Sir, the real questions at issue, are, whether the public taste in poetry be not so cultivated and refined, as to discourage mediocrity, and reward the higher efforts of the poets of the present age—while in fine art * it is so immature and so grossly defective, that mediocrity alone is promoted? and if so, whether a small portion of the public revenue might not be profitably expended in restoring the ancient dignity of painting, forming a school of engraving, and—in short, *bettering the condition of the poor—artists?* I mean, of course, those among them, who, though poor in purse, are rich in mental endowment.

I lay it down as an incontrovertible truth, that, theoritically speaking, *mediocrity* in *fine art* is a contradiction in terms: and though by a little abuse of language it may be said to have been reduced to practice, yet practi-

* A lady who shall be nameless, who is at my elbow, begs to assure you, Sir, that Mr Charles Bell, the anatomist of *expression*, (and who by the bye is suspected to be an Edinburgh Reviewer,) says it is *not badly cut up*.

* To those who may think sculpture an exception, I would say it is an exception which proves the rule, since it is the only one of the imitative arts, which derives encouragement from the government.

cally, politically, and morally speaking, it is worse than of no value. The direct consequences of a noble and elegant national taste in art, would be *national grandeur of sentiment: the improvement of national morals: the refinement of national manners, and the general amelioration of the state of society:* amounting in the whole to a very LARGE ENCREASE OF THE SUM OF HUMAN HAPPINESS. I do not mention these as discoveries, but as things which it is become necessary to repeat, in order that they may not be forgotten.

There are, however, *politicians*, it seems, who have quite other views. I begin, Sir, in my philosophical moments, (if such I might be allowed to speak of,) to hate this word, as implying something crooked and contemptible—not respectable and upright. To me it sounds of base intrigue, and selfish barter, and deceptive substitution: of the means of baffling merit, and undermining singleness and simplicity of heart. In the paroxysm of his wounded feelings, Shakspeare's poor old king, emphatically exclaims, in the words of my motto—

> Get thee glass eyes,
> And, like a scurvy politician, seem
> To see the things thou dost not.

To these seeming see-ers, of little retrospective power, and still less foresight, the benefits I have stated as resulting from the cultivation of fine art, will probably appear but as visionary shades. The politicians wink on these occasions—the retina is clear, and *their views* are not obstructed. Yet present power is theirs, and conviction may, perhaps reach them, when they are are told that trade and manufactures, from whence *revenue* is derived, *can only advance with the advancement of art*: that foreign nations, when peace shall open the ports of the continent, will desire to purchase our fabrics only in proportion as, by being beautified by British art, they are rendered superior to those of other countries: that, in fact, the mechanical processes of manufactured ornament, are always found at a certain distance behind the intellectual art of every country: and that they may see from Mr. Hope's Costume of the Ancients, what exquisite and highly ornamental forms adorned the various implements of peace and war, when Praxiteles and Apelles had shone forth on the manufactures of Greece.

If, Sir, it be false that the state of the public discernment is such that, mediocre professors and smattering dealers and dabblers in art, are constantly stepping before merit, unseen though in open day-light, and intercepting its honest rewards; while the works of those artists who have toiled through arduous studies, and attained to higher degrees of excellence than have before been attained in England, either hang unsold against the walls of the British Institution, or are not hung up there, or are kept back in mere hopelessness. If it be false that the superior taste of the public in the productions of the sister art, has wisely suffered middling poetry to sink into deserved disrepute or neglect, while it has honoured and rewarded the first poets of the age, let the Campbells, the Southeys, the Rogerss, the Walter Scotts, the Moores, the Roscoes, and the Montgomerys—but let not this reviewer—contradict me, unsupported by proof. Let him cite Mr. Shee, or Mr. Hoppner, or any other of the most reputable members of the Royal Academy, before our literary tribunal. Will the former gentleman, who is both poet and painter, say that his historical pictures sell rapidly, while his poem remains on the shelves of the bookseller? I am sure he will not: for directly the reverse of this is the case.

Let the reviewer reflect too—he is capable of reflection, when the stream of his fancy is not disturbed by the rocks and the dirt of war and politics—that a poem, when once printed, may be bought by thousands, at a low price, and the artist thus, at once, find his pecuniary remuneration and the extension of his fame, in the number of his purchasers, while an historical picture, to purchase which requires a much larger sum, can be possessed but by a single person: and let him consider whether this reason alone would not be sufficient to induce a wise government to foster the higher efforts of historical painting with its protecting care—at least till it has struck its roots firmly into our soil—till the national regard for that superior branch, or rather that main stem of art, be so extended, so discriminating, and so confirmed, as to en-

sure its successful cultivation, and leave it to grow and flourish without other prop or support.

Having already exceeded the limits which I had prescribed to myself, and perhaps trespassed on the patience of some of your readers, I shall defer till a future opportunity, the remainder of my remarks on Mr. Hope's book, and on the political criticism of this reviewer.

I am, Sir,
A constant reader of your Remarks on Art,
And your obedient servant,

June 6. PHILOGRAPHICUS.

As a specimen of those elegant and ornamental forms to which our correspondent alludes, and for the information of our fair readers, we have copied two of Mr. Hope's Grecian Females, and extracted his account of the Costume of the Ladies of that highly polished country, omitting for the present, their head-dress, and beginning with the under garment or tunic, which "bore in Greek the name of χιτων.

"It was of a light tissue, in the earliest times made of wool, in later periods of flax, and last of all of flax mixed with silk, or even of pure silk. Its body was in general composed of two square pieces sewed together on the sides. Sometimes it remained sleeveless, and only offered for the bare arms two openings, closed over the shoulders by means of clasps or buttons. At other times it had very long and wide sleeves; and there were not unfrequently, as in the figures of Minerva and the bearded Bacchus, gathered under the arm pits, so as to leave the arms in a great measure, bare. Most usually, however, it branched out into a pair of tight sleeves, reaching to near the elbow; which were in the most ancient dresses close all round, with a broad stiff band running down the seams, and in the more modern habiliments open in their whole length, and only confined by means of small buttons, carried down the arms and placed so near the edge of the stuff, as in their intervals to shew the skin. In very richly embroidered tunics, the sleeves sometimes descended to the wrists; at others they hardly reached half-way down the upper arm."

"The tunic was worn by females either quite loose, or confined by a girdle; and this girdle was either drawn tight round the waist, or loosely slung round the loins. Often, when the tunic was very long, and would otherwise have entangled the feet, it was drawn over the girdle in such a way as to conceal the latter entirely underneath its folds. It is not uncommon to see two girdles of different widths worn together, the one very high up, and the other very low down, so as to form between the two in the tunic, a puckered interval; but this fashion was only applied to short tunics by Diana, the wood-nymphs, and other females fond of the chase, the foot race and other such martial exercises, as were incompatible with long petticoats."

From Greek vases and paintings we learn that the tunic was often adorned with sprigs, spots, stars, &c. worked in the ground of the stuff; and rich scrolls, meanders, &c. carried round its edges; and this tunic was frequently as well out of doors as within, worn without any other more external garment. In mourning, when the Grecian ladies cut their hair close to the head, they wore the tunic black; as appears from two of my Greek vases, both representing Electra performing funeral rites at the tomb of Agamemnon.

Over this tunic or under-garment, which was made to reach the whole length of the body, down to the feet, Grecian females generally, though not always, wore a second and more external garment; only intended to afford an additional covering or protection to the upper half of the person. This species of bib seems to have been composed of a square piece of stuff, in form like our shawls or scarfs, folded double, so as to be apparently reduced to half its original width; and was worn with the doubled part upwards, and the edge or border downwards, next the zone or girdle. It was suspended round the chest and back, in such a way that its centre came under the left arm, and its two ends hung down loose under the right arm; and, according as the piece was square or oblong, these ends either only reached to the hips or to the ancles. The whole was secured by means of two clasps or buttons, which fas-

tened together the fore and hind part over each shoulder.

In later times, this bib, from a square piece of stuff doubled, seems to have become a mere single narrow slip, only hanging down a short way over the breasts, and allowing the girdle when even fixed as high as possible to appear underneath.

The peplum constituted the outermost covering of the body. Among the Greeks it was common to both sexes; but was chiefly reserved for occasions of ceremony or of public appearance; and as well in its texture as in its shape, seemed to answer to our shawl. When very long and ample, so as to admit of being wound twice round the body—first under the arms, and the second time, over the shoulders—it assumed the name of diplax. In rainy or cold weather it was drawn over the head. At other times this mode of wearing it, was expressive of humility or of grief, and was adopted by men and women, when in mourning, or when performing sacred rites; on both which accounts it was thus worn by Agamemnon, when going to sacrifice his daughter. This peplum was never fastened on by means of clasps or buttons, but only prevented from slipping off through its own involutions. Endless were the combinations which these exhibited, and in nothing do we see more ingenuity exerted, or more fancy displayed, then in the various modes of making the peplum form grand and contrasted draperies. Indeed, the different degrees of simplicity or of grace, observable in the throw of the peplum, were regarded as indicating the different degrees of rusticity or of refinement, inherent in the disposition of the wearer.

For the sake of dignity, all the goddesses of the highest class, Venus excepted, wore the peplum; but for the sake of convenience, Diana generally had her's furled up, and drawn tight over the shoulders and round the waist, so as to form a girdle, with the ends hanging down before or behind. Among the Greeks the peplum never had, as among the barbarians, its whole circumference adorned by a separate fringe; but only its corners loaded with little metal weights or drops, in order to make them hang down more straight and even.

A veil of lighter tissue than the peplum was often worn by females. It served both as an appendage of rank and as a sign of modesty. On the first account it is seen covering the diadem of Juno, the mitre of Ceres, and the turreted crown of Cybele, and of the emblematical figures of cities and of provinces; and on the latter account it is made in ancient representations of nuptials, to conceal the face of the bride. Penelope, when urged to state whether she preferred staying with her father, or following her husband, is represented expressing her preference of the latter, merely by drawing her veil over her blushing features.

ON GALVANISM.

(Continued from page 99.)

MR. EDITOR.

NOTWITHSTANDING the various facts which had been noticed by Galvani himself, by Volta, Valli, Fowler, Robinson, Darwin, Bennett, Wells, Fabroni, and others, between the years 1791 and 1800; yet we must date the most important results of Galvanism, whether it be considered as connected with the extension of chemistry, or of physiology, with medicine, or the arts, to the very brilliant invention of Sig. Volta, professor of chemistry, at the University of Como, in the territory of Milanese. We allude to the luminous discovery of the Galvanic pile, (so called,) but more properly, the Pile of Volta, at the commencement of the present century. Its powers were so remarkable, and its effects

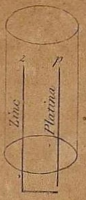

Fig. 1.

Fig. 2.

so singular, as to rouse the attention of all philosophers, and at the same time mark a new epoch in science, which augurs the most happy consequences when we view the great strides which have been made since the period of this discovery, but more particularly of late.

It seems now to be universally admitted that when different conductors of electricity are brought into contact, the phœnomena of Galvanism become manifest. These conductors must, in order to produce the influence be so disposed, as that those of one class shall be in contact in one or more points, being at the same time connected with the conductor of the other class in other distinct points. This arrangement, Professor Davy considers as almost universally efficacious. The best conductors are believed to contain the greatest portion of electricity; and the metals standing the first in rank in this class, are (Sylvester thinks) probably charged to a *maximum*, since we have no instance of their capacities having been encreased. The oxides of metals, on the contrary, are electrics or non-conductors, and possibly contain a *minimum* of the fluid.

Hence it is evident that whilst a metallic substance is passing from its metallic state to its state of oxide, it must develope a quantity of electricity.

Metals do not combine with acids until they become oxygenized. The metallic salts (as they have been called) are probably all compounds of acids and earths, acids and alcalies, or acids and metals, for the earths and alcalies are metallic oxides; even ammonia appears not to be exempted, though from its gazeous state of aggregation, (which it does not however assume at very low temperatures), it was contradistinguished with the fixed alcalies by the name of volatile alcali. Hence too in every combination of metals with acids electricity must be elicited.

The following metals will give out positive electricity, when in contact with any of the metals which precede it.—Platina, gold, silver, copper, iron, tin, lead, zinc, &c.

Thus copper will give out positive electricity in contact with silver, gold, and platina, and negative, when in contact with tin, lead, or zinc.

Mr. Bennett, indeed, shewed (p. 91) of his "*New Experiments in Electricity*," that "the mere contact of metals or other substances having a different adhesive affinity with the electrical fluid might also change it, and a new and interesting employment for his doubler be thus discovered."

If a disc of zinc be laid in a shallow dish in dilute muriatic acid, bubbles of air will be seen to arise from it. This is hydrogen from the decomposition of the water, the oxygen of that fluid combining with the zinc. Here, Mr. Sylvester presumed, that the hydrogen combined with the electricity of the zinc, and became diffused through the fluid. At this moment the end of a bent copper wire being immersed in the liquid, and the other end made to touch the piece of zinc in that part out of the water, bubbles of hydrogen gas appear upon that end of the copper wire which is immersed in the liquid. It is here presumed, that the electricity enters the copper leaving the hydrogen behind, and returns back to the zinc to pass through the liquid, and to combine with another portion of hydrogen. Thus a perpetual current is established.

These facts seem to shew that Galvani was in an error, when he supposed metals to act merely as conductors. Dr. Bostock in his compendious history of Galvanism, published in Nicholson's Journal, accounts for the phœnomena in the same manner as Mr. Sylvester. He conceives that the electric fluid, separated during oxidizement, has a strong attraction for hydrogen, with which it combines, when passing through water from an oxidizable substance, and from which it is again separated when it returns to the conductor. At the zinc or *plus* end, he supposes the water to be decomposed, the oxygen either escaping or combining with the wire, if oxidizable in consequence of the hydrogen being attracted by the electric fluid, which is thereby enabled to pass through the water, but on the arrival of this compound at the other wire, the electricity is received by it, and the hydrogen if immersed in water is separated in a gaseous form; but if it be in a metallic solution, it unites with and re-

duces the metal. In the pile he supposes repetitions of this process to take place, by which the electric matter becomes accumulated in increasing degrees of quantity and power, in each successive pair of plates.

It seems in this case that the hydrogen, which would have been nascent at the point *z* of the zinc wire, is somehow invisibly conducted by radiation or solution, to the point *p* of the platina wire. See fig. 1.

Again in the following diagram, for which we are indebted to Mr. Sylvester, (Fig. 2.) It should seem that whilst the electricity of the zinc combines with the hydrogen of the water, and accumulates (if it cannot escape) but when the wires are brought into contact the affinity of the platina is exerted upon this compound, and seizes the electricity, whilst the hydrogen is liberated upon its surface in its gaseous form. The electricity is now carried back into the zinc where it again combines with hydrogen, and so on, continuing to circulate so long as contact continues.

Explanation.—In the glass vessel (Fig. 2) are two wires, one platina, the other zinc, as in the last diagram, after contact on the outside, bubbles are yielded from *a* to *b*, as soon as they appear opposite c they are seen also at *c*. When the bended wire is 10 inches in length, it requires about a minute before the bubbles appear at the curved part of the platina, a proof that some of the hydrogen has been that time in passing through so small a distance. Here the oxygen of the water appears to combine with the zinc, whilst the electricity of the zinc combines with the hydrogen of the water, and if it cannot escape, accumulates. But when contact of the wires is made, the affinity of the platina is exerted upon this compound, and seizes the electricity, whilst the hydrogen is liberated upon its surface in its gaseous form. The electricity is now carried back into the zinc, where it again combines with the hydrogen and so on, continuing to circulate as long as the contact exists. Any two metals of different susceptibility of oxidation, being introduced into the above or any similar liquid, and made to touch each other; that metal which has the greatest attraction for oxygen, is oxidated in a greater degree when the contact is uninterrupted, whilst the other from the same cause becomes less liable to oxidation; at the same time bubbles of hydrogen will appear.

In these experiments the glasses may be filled with four parts water, and one of muriatic acid. Hydrogen is yielded by the negative wire.

In Nicholson's Journal, vol. i. p. 179, is a minute description of the pile of Volta, and the apparatus which he employed. This contrivance was invented before the facts above recited were known—or they might perhaps have led to it.

Signora Volta first attempted to encrease the galvanic influence by adding to the number of metallic discs; and having placed on a table first a flat piece of silver, he laid upon it a piece of zinc of the same dimensions, and found that to produce any galvanic effect, it was necessary before the pile was further increased, to interpose a fluid capable of acting in some degree on one of the metals *; he then added a piece of paper or paste-board, well soaked with a solution of common salt, or muriate of ammonia, and by continuing to increase the pile, first silver †, then zinc, then moistened paper, then silver again, in the same succession he found that a pile so constructed, furnished a perpetual current of what he called the electric fluid, which was capable of exciting violent muscular action; by touching it with the hand or any conductor, at the upper and lower plate, and that these shocks are repeated as often as the hand is applied, or when interruption of contact ceases. Or if a communication be made by a wire between the top and bottom of this pile of similar and successive strata, the electricity disengaged from the surface of every zinc plate retained by the hydrogen, in the wet cloth will enter the succeeding silver plate, and thus the electrcity of the whole, will be brought by the wire to the bottom of the

* Galvanic combinations are either made with two dissimilar metals and one fluid, or with two dissimilar fluids and one metal.

† Copper and several other metals answers almost as well as silver.

pile, and will continue to circulate so long as the communication continues. To produce the greatest possible effect by the pile, upon a given extent of surface, it is necessary to employ a series of pairs of metals, one of the metals of each pair respectively being more readily capable of oxigenization, whilst the other should not be acted on at all. Thus gold or platina and zinc are the most powerful, because gold is a metal of most difficult ozidation, and zinc on the contrary is readily acted on by any acid. The intensity of the pile in producing galvanic effort, will be as the different degrees of oxidability of the metals employed, the sum of the series and the extent of surface. The intensity of the shock which it gives appears to be more intimately connected with the number of successive series, rather than with its weight of metal or extent of surface. If a person with two spoons at the same time grasped in each hand, well moistened with salt and water, place one at the bottom, and the other afterwards at the top of the pile, he will feel a shock similar to the electric shock, as it resembles the effect produced by discharging the Leyden jar, still it is singular that this effect should have been entirely referred, and at once to the electric fluid, as they well know who have been accustomed to the sensations produced by either, that a remarkable difference is perceived between them throughout the whole nervous system; it is not so instantaneous, and gives a much more continued and tremulous sensation; and indeed there are not wanting, some philosophers who attribute it to other causes at the present time. An apparatus of 100 series is considerably strong. Sylvester thinks, that the Galvanic energy does not pass through animals in its simple state The slowness of its motion compared with the velocity of the electric shock, shows with what difficulty it is propelled through several agents.

Animals are susceptible of the galvanic influence, some hours after the vital functions have ceased to be performed. This arises from a gradual exhaustation of the *irritability* of the *muscles* *. Muscles during life are regularly supplied with some substance to which they owe their contractile power. Physiologists have supposed this substance to be the proximate cause of irritability or excitability. Weariness or lassitude, after the toils of a day of labour are caused by the expenditure of this substance †; and in the morning after sound sleep, we may be said to possess the greatest portion of it. Such bodies as are capable of acting on the irritability are termed stimuli. Food is the stimulus of the stomach, bile of the bowels, and blood that of the heart. "*Life*, (according to Dr. *Rush*) is *effect* of certain stimuli acting upon the sensibility and excitability, which are extended in different degrees to every external and internal part of the body, and these stimuli are as necessary to its existence as air is

* It is stated in the "Sceptical Chemist," printed in 1661, p. 124, that Vipers will survive days without heads or hearts. They would make in this case excellent Galvanometers. It has been doubted whether the nerve or muscle, the brain or heart, be the "*Ultimum morien.*"

† "The whole of nature may be supposed to consist of two essences or substances, one of which may be termed spirit and the other matter, the former of these possesses the power to commence or produce motion, the latter to receive and communicate it. So that motion considered as a cause immediately precedes every effect, and considered as an effect immediately precedes every cause. The activity of the power of volition produces the difference between the human and brute creation. The ideas and actions of brutes are almost perpetually employed about their present pleasures, or their present pains, and except in a few instances referable to instinct, they seldom busy themselves about the means of future bliss, or of avoiding future misery, so that the creation of language, the making of walls, and the elaboration of money, which are all only means of procuring pleasures, and the praying to the deity, which is another *means to procure means*, are characteristic of the human race." DARWIN.

to flame. The whole body is so formed and connected, that impressions made in the healthy state upon one part excite motion or sensation, or both, in every other part of the body. Every part of the body, nails and hair excepted, is endowed with sensibility or excitability, or with both*."

(To be continued in our next.)

MR. ALEXANDER DAVISON.

AT a time when such heavy weights have been thrown into one scale of Mr. Alexander Davison's fortune, which at present preponderates, the candid and the just, will not fail to recollect the good deeds which have distinguished that gentleman's life; and among those of his more recent years, may certainly be reckoned the benefits which he has conferred on the Fine Arts.

Some time ago—before the horrors of the late revolution burst forth in Paris, there existed in that metropolis, a society of opulent amateurs and connoisseurs, whose pleasure it was to encourage Art and Artists by constituting a bank, on which meritorious professors might draw under certain restrictions and pledges, for such sums of money as were necessary to forward their various undertakings. It is much to the honour of Mr. Davison, that he was the author of a proposal for instituting a similar bank in this country, but upon a more enlarged scale.

It is not generally known, but it is certainly true, that some few years ago, when art, and especially historical painting, was suffering under great privations, this gentleman proposed, among those who now constitute the leading members of the British Institution, that each should set aside a thousand pounds for this purpose, offering himself to subscribe the first thousand. The proposal was not acceded to, but even those who (as the efficient means of awaking and rewarding talent in Fine Arts) may prefer the British Institution upon its present establishment, must acknowledge and applaud the generosity of Mr. Davison's intention.

He who is ambitious of respect and admiration, must expect to lessen the number of those who simply esteem, or coldy approve of, his conduct: for in the race of popularity, or in the more virtuous race of genuine patriotism, envy will pursue him who outstrips his compeers, and perhaps no poetry is more true than the couplet which declares that

> "Envy will merit, as its shade, pursue,
> "And, like the shadow, proves the substance
> "true."

Submissive however, in his judgment upon

* Upon examining the opinions of the ancient sects of philosophers, on the materiality, and immateriality of the soul, it would appear that the immaterialists considering all the subtle and invisible fluids, as not subject to the laws of matter, thought they had discovered among them the origin of the soul, whilst some of them seem to have confounded the soul with the living principle. Thus Heraclitus looked upon the soul or intelligent principle, as incorporeal or an exhalation; Parmenides that it was fire; Epithermus that it was extracted from the Sun, and Anaxagoras, Anaximenes, and Archelaus, that it was subtle air; Hippo asserted it to be vapour; for according to him, humidity was the principle of all things; and Boecius, that it was composed of air and fire. Marcus Antoninus the stoic was persuaded of its great resemblance to the wind, and Critolaus imagined that its essence was a fifth substance. Many of the moderns have supposed the soul originates from the sem masculinum, that at first it is merely a vegetating principle like unto that of a plant, but afterwards on becoming more perfect it acquires a sensitive property, and is at last rendered reasonable by the divine co-operation.

a subject in which he did not profess to be profoundly versed, Mr. D. as we have been informed, readily gave up these public hopes and wishes, or rather exchanged them for the satisfaction of encouraging art, upon a more independent and not less worthy principle, and has expended more than double the sum he had thus proposed to hold at the general disposal of those who had pretensions to taste and patronage, in gratifying himself with a gallery of modern pictures, painted by the first living artists of the country.

On the merits and demerits of these pictures we may perhaps comment at some future day; but at present let us not withhold the praise that is due to well intended endeavours—to endeavours which with respect to purity and patriotism of motive at least, could not fail to prove successful; no doubt can be entertained, nor can any event deprive him of the honour of being *the first* British gentleman who has liberally commissioned nine artists of the highest reputation, to paint as many large historical pictures from the annals of his country.

These considerations may deepen, and doubtless do deepen, the regret of the reflecting part of Mr. D's. friends, but we trust that they proportionably mitigate his own.

We shall, perhaps, be doing an acceptable service to our readers, at least to such of them as sympathize with us in every thing which affects the real patrons of art in this country, if we add a concise statement of Mr. D's. case. It may at least serve to place some of the circumstances which relate to it in a proper point of view, and remove some of the obloquy which has been heaped with so much undiscriminating severity upon this gentleman.

Mr. D. for several years executed many important branches of the public service; in the year 1794, Gen. Delancey (who then acted as Barrack-Master-General, applied to Mr. D. to furnish such stores as might be required for the use of the several barracks as *an agent* upon *commission.*

Two and a half per cent. was the commission proposed to be allowed, for providing and superintending a supply consisting of about 200 different articles; but it is to be observed that Mr. D. undertook several duties and responsibilities with a view to be prepared for any sudden emergency, without the public having to encounter its usual attendant.

He undertook other duties beyond the usual business of an agent, such as the receiving, passing inspecting, and taking charge of the different stores, till issued out by special orders: he engaged freight and provided carriage for these stores to their respective destinations, and was responsible for their being approved of by the different Barrack-Masters, pledging himself to take back and replace, *at his own expence*, all such as should be found of insufficient quality.

The due execution of so extensive an undertaking, constituted, as may be supposed almost a distinct department in Mr. D.'s business, and occupied a great proportion of Mr. D.'s personal attendance, together with that of several clerks constantly and entirely. All these extra attentions, risk, responsibilities, and charges, Mr. D. included in two and a half per cent. commission.

Mr. D. pursued this plan till the year 1797, generally purchasing stores in anticipation of great and sudden, though in some degree expected demands: but in the year 1797, he found even this mode unequal to meet the public wants, and experienced great difficulty in sufficiently providing beforehand an adequate supply of sheets and paillasses, owing to a demand at the same time from other departments.

In consequence of this difficulty, the Barrack-Master-General being still more urgent that Mr. D. should be provided for any exigency, he proposed to manufacture a sufficient quantity of these articles, so as to be able to deliver them from his own stores; and by these means to insure the Barrack Department an efficient and regular supply. General Delancey, after having maturely considered this proposition, eagerly adopted it; and Mr. D. then delivered patterns to

General Delancey, *with their prices affixed.* These patterns underwent the usual investigation, and having been approved, the supply was made with the *express concurrence of the Barrack-Master-General*, as will appear from his letter *.

This letter must serve to do away a most injurious and unjust statement which found its way into some of the Papers (though in contradiction to the evidence) namely, "That Mr. D. had supplied the articles in question from his own stores *clandestinely*."

Upon the suggestion of Mr. Shedden, the Chief Clerk of the Bedford-street warehouse, that it would be informal to make out the bills of parcels in the name of Mr. D. Mr. S. (merely for the purpose of complying with official forms), desired that they might be made out in his, or any other Clerk's name. Mr. Shedden is unfortunately dead, but to shew that there was neither secrecy, privacy, or any thing clandestine was necessary on the part of Mr. D. or in his office, the affidavit of Mr. Shakespear is annexed *.

Under the express orders of Gen. Delan-

Copy of a Letter from General Delancey to Alexander Davison, Esq.

3, Quebec-street, May 27, 1808.

SIR,—I am extremely happy my memory serves me sufficiently to enable me to reply to your request, that I would state to you the circumstances which passed, when I required that you should supply sundry articles of Barrack bedding from your own stores as an army clothier.

To the best of my recollection, about the beginning of the year 1798, being much pressed to supply the Barracks in the kingdom with articles of the above description, *I found that the market could not supply the same*; and on your representation that the only means by which this essential supply could be made, would be from your own private stores, where, having a great number of people employed, you could effectually insure the same, and you would furnish patterns of all the articles, with the respective prices affixed thereto: anxious as I was, that no difficulty or delay should take place, in a matter which I felt to be of very considerable importance, *I desired particularly that you would make the supply in conformity to the terms proposed*, which you agreed to do, notwithstanding the apprehension you then expressed, that you might suffer materially in your cloathing concerns by such measure. It was however settled that the supply was to be made, and the patterns of sheets, paillasses, and other linen articles, with the prices affixed, were sent to the Barrack Office, and in general *personally inspected by me and approved*; and when I left the Barrack Office, a considerable quantity of the said patterns was left in the office.

The transaction was publicly known, nor could I conceive any reason why there should have been any concealment, as I was satisfied that had not this measure been resorted to, many barracks must have remained unoccupied, to the great injury of the troops, and detriment to the service.

I am, Sir, your most obedient humble servant,

To Alex. Davison, Esq. (Signed) OL. DELANCEY.

IN THE KING'S BENCH.

The King against Alexander Davison, Esq.

John Shakespear, Professor of Oriental Languages at the Royal Military College, Great Marlow, in the county of Bucks, maketh oath and saith, That he was in the capacity of clerk to Alexander Davison, the above-named defendant, from the month of February, 1796, to the month of December, 1803: and this deponent saith, that during that period he copied several invoices or bills of parcels, and arranged at various times the accounts for articles of bedding, supplied by the said Alexander Davison, from his warehouse in Bedford-street, Covent-Garden, to and for the use of the barrack department; and this deponent saith, that such invoices or

cey, and subject to the same examination, Mr. D. began early in 1798 to deliver sheets and paillasses from his army cloathing house, in Bedford-street, and by continuing to lay in his materials as usual in the gradual way, he averted those injurious fluctuations in the market, which a sudden demand is sure to create, so that the price to the public, instead of being advanced, was kept down, so as to create a saving of from three to three and a half per cent. to the public, by this mode of supply.

Upon the articles so furnished by Mr. D. it is true that he charged his usual commission of two and a half per cent. as agent, and those who will take into consideration the trouble he incurred, *beyond* that of a *mere* seller, will not, it is presumed, think it an improper charge, or that, under the circumstances stated, it was at all unreasonable that it should have been allowed.

But supposing, that in the charge of this commission, Mr. D. had erred, it is upon affidavit stated, that he *immediately* corrected that error, when his book-keeper suggested to him that the right of charging commission on goods supplied from his own warehouse was questionable, and directed the book-keeper *not* to charge such commission in future; also to speak to Mr. Stanbank, the Barrack Office accountant, on the subject, and not to omit when the

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bills of parcels, which were for articles supplied between the month of December, 1797, and the Month of June, 1802, were made out in the names of G. Watson and John Allen, who were clerks at the said warehouse: and this deponent further saith, that such invoices or bills of parcels were copied openly and publicly in the office of the said Alexander Davison, in St. James's-square; the other clerks in the office having access thereto, and might peruse and inspect the same: and this deponent saith, that no request of secrecy or concealment, with regard to the said invoices or bills of parcels, was ever made to this deponent by the said Alexander Davison, or by any other person or persons whomsoever, nor was any secrecy or concealment, to the knowledge and belief of this deponent, ever enjoined or observed concerning the same.

JOHN SHAKESPEAR.

Sworn at Ashby-de-la-Zouch, in the County of Leicester,
the 19th day of January, in the year of our Lord, 1809,
Before me, Ellis T. Pestell, (by commission).

IN THE KING'S BENCH.

The King v. Alexander Davison, Esq.

John Bowering of St. James's-square, in the county of Middlesex, maketh oath, and saith, that he is book-keeper to the above-named defendant, and has been with him in that capacity since the month of January, 1795; and this deponent saith, that in that situation he has had the management and arrangement of the said defendant's accounts with the Barrack Office, and all other accounts of the said A. D.; and that from the numerous and very extensive and important concerns, in which the said Alex. Davison was engaged in the regular course of his business, and also from the many engagements of a public nature, which were at various times undertaken by the said Alexander Davison, and which required his personal attention, the accounts of the said Alexander Davison were left to the management and superintendence of this deponent: and that the said Alexander Davison was not able to examine the same or the particulars thereof so minutely, or to give such personal attention thereto, as he probably would otherwise have done: and this deponent further saith, that when the said Alexander Davison agreed, on the suggestion of this deponent, to withdraw the charge of commission made in the accounts delivered in upon articles furnished by the said Alexander Davison from his own stores, this deponent was desired by the said Alexander Davison to get back the accounts for correction; he soon afterwards informed the said Alexander Davison, that he had not been able to procure the accounts back from John Stanbank, the accountant at the Barrack Office; for that the said accounts had been passed

ulterior account was rendered, to credit the Barrack-Master-General with the sum of 1,323*l.* which was the *whole amount of the commission so charged*; and if the supplemental account had not been made up in the haste and manner required by Mr. Stanbank at that particular time, when the book-keeper was, by severe illness, incapable of giving that attention he otherwise would have done to the matter of accounts, it would have been impossible to have substantiated any action on the subject, as the proceeding was only for 1,323*l.* and no further sum could have been obtained by any legal process whatever. In addition to which the "Supplemental Account" was not a *final* one, for the Barrack Department was indebted to Mr. D. at that time, upwards of 900*l.* which he has not applied for payment of to this day, by reason of the commission of 1,323*l.* being credited, the Barrack-Master-General in Mr. D.'s books, and therefore considered as made good, and standing against his demand; under all these circumstances, it seems difficult to conceive why Mr. D. should have been precluded from making a settlement *of these objects upon the balance* of account with Government which, between one man and another, could *not* have been objected to.

From some observations which were made by the Court after the trial, Mr. D.'s friends were led to suppose, that if a sum of money were paid into the Treasury, as *had been done in a former instance of a similar nature*, his punishment would consist chiefly, if not entirely, of a pecuniary mulct.

In the hope of avoiding an evil of so serious a nature as imprisonment, and a consequent separation from his family and concerns, Mr. D. did not calculate sparingly, but rather thought of what might put the measure of full and ample atonement beyond question. He therefore reckoned up the whole amonnt of commission he had received upon *all* his transactions with the Barrack Department, from the commence-

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and signed, whereupon the said Alexander Davison desired this deponent to let it be credited in account with the Barrack-Master-General: and this deponent further saith, that after the said Alexander Davison had, upon the suggestion of this deponent, agreed not to claim or charge commission on the articles furnished by him from his own stores to the barrack department, the half-yearly account, up to the 24th of June, 1803, was made out and sent into the Barrack Office without any charge of such commission: and this deponent further saith, that soon after the delivery of such account, and in the beginning of the year 1804, as well as this deponent can recollect in regard to time, he (this deponent) had some conversation with the said John Stanbank upon the subject of the said account up to June, 1803; and as to the deduction of commission upon the amount of articles of bedding supplied from the Bedford-street warehouse, as made on that account, and also upon the charges of commission made in former accounts; and this deponent says, that the said John Stanbank was then informed by this deponent, that the said Alexander Davison meant to give up commission on all the supplies from his own warehouse; and the said Alexander Davison meant to credit the amount of the commission before charged, in the account of the said Alexander Davison with the Barrack-Master-General, and had directed this deponent to give such credit in the general account; and this deponent further saith, that he believes that the said Alexander Davison did, for some time previous to, and at the time of his examination by the Commissioners of Military Inquiry, consider and believe that such credit had been given to the Barrack Department; and this deponent further saith, that the account called the Supplemental Account, which was delivered to the Barrack Office in May, 1806, was made up in haste, and that he this deponent was about that time much indisposed by violent rheumatism and opthalmia, which he has been affected with at various times, particularly from the 10th of October, 1804, to August, 1805, from April to July, 1806, and from April to June, 1807, which very much impaired his sight at those periods, and otherwise disabled him from giving that attention to the books and accounts of the said Alexander Davison, which he otherwise would have done.

JOHN BOWERING.

Sworn at my Chambers, in Serjeant's Inn, the 3d day of February, 1809, before me, J. Bayley.

ment in 1794 to their conclusion, and finding it stood thus, viz.

Commission on 745,000*l.* at two and a half per cent. - - - - - - -	£18,640
On another transaction by special agreement, 4,860*l.* at 5*l.* per cent.	243
In the whole - -	£18,883

This sum, which constituted the *whole* remuneration for all Mr. D's. *labours, risk, responsibility, and expense,* during the *Ten Years* that he had supplied the Barrack Department, without disappointment or complaint, and which was 17,500*l.* more than the disputed item, he determined to sacrifice, in the hope and expectation of the remission alluded to.

The conclusion has, however, been most woefully the reverse of the expectation indulged by himself and his friends; and Mr. D. finds himself, at the end of *Ten* years laborious and anxious service, during which the public; (it is admitted) has been materially benefitted, under circumstances the most critical, without one farthing of remuneration, and consigned to a fate which cannot but excite the sympathy of every generous and reflecting mind.

We are not unfriendly to the detection of mal-practices, or to the punishment of real delinquents, but we sincerely lament that the public mind is artfully directed to abuses which are sometimes imaginary, without moral or intentional guilt, and in some cases almost inseparable from the nature of the employment. This is done that like a tub thrown out to the whale, it may direct attention from its proper objects, and screen DELINQUENTS OF A HIGHER AND MORE DANGEROUS DESCRIPTION.

IN THE KING'S BENCH.

The King v. Alexander Davison, Esq.

John Stanbank, of Brixton, in the county of Surry, Esq. maketh oath and saith, that he was accountant to the Barrack Office in the year 1802, and continued accountant from that time until he was directed to apply himself solely to the making up of the accounts of General Delancey; and this deponent saith, that he first became acquainted with the circumstance of a commission upon articles, furnished by the said Alexander Davison, being charged in the several half-yearly accounts delivered into the Barrack Office for the half years, from December 1797, to June 1802, some time in the year 1803 or 1804, as near as this deponent can recollect in point of time, and which circumstance, as this deponent believes, was first communicated to him by the said Alex. Davison; and that he, this deponent, about that period, or soon afterwards, understood from the said Alexander Davison, or John Bowering, the book-keeper of the said Alexander Davison, and had reason to believe, that it was intended that such commission should be credited to the Barrack Office in some account of the said Alexander Davison: and this deponent further saith, that he did in consequence thereof actually suppose that the same had been so credited: and this deponent is confirmed in this by his perfect recollection of a conversation with General Delancey very early in the year 1808, upon the subject of this commission, in which this deponent then assured the said General Delancey, that such commission had actually been credited in some account of the said Alexander Davison with the said General Delancey; and that this deponent was surprised upon looking at the accounts afterwards, to find that it was not credited, and that he had misinformed the said General Delancey as to that circumstance.

J. STANBANK.

Sworn in Court, the 4th day of February, 1809.

BY THE COURT.

REVIEW OF WORKS OF ART.

EXHIBITION OF THE ROYAL ACADEMY, SOMERSET HOUSE,

Continued from page 122.

Mr. George Garrard, A. This sculptor exhibits five busts, and *A Model for a Statue of the late Right Hon. William Pitt, in the Master of Arts' Gown, made at the request of the Cambridge Committee.* This is a stiff and ungraceful figure: it resembles an arrogant school-boy, who having forgotten his recitation, is blundering on with hesitating lips, and overbearing confidence. However characteristic such a resemblance may be of the late distinguished Premier, we still imagine that the University of Cambridge, expected something superior to such a prim and pert student. *The Bust of a Lady* (No. 768), though far from being graceful, is more animated than Mr. G.'s other performances. The smile, which plays upon the countenance, is admirably diffused over every lineament, but the profusion of the tongue between the lips is extremely indelicate. The numbers that distinguish Mr. Garrard's labours are 760, 768, 862, 876, 886, 882.

Mr. J. Gandy, A. This artist has two drawings of great architectural merit, but in which a gaudiness of yellow and red-brown colour most disgustingly predominates. No. 325 is *a View of the east end of Rosslyn Chapel, near Edinburgh.* The massive and contorted columns that support this venerable structure are, with all their elaborate ornaments, well pourtrayed. A fine effect, sufficiently rich, would have been produced by the depth of receding shadow in the interior back ground, without the aid of so much glaring yellow, which is certainly not the characteristic tint of this building. No. 359, represents *the Interior Part of a Sea-port*, for the accuracy of which we are learnedly referred to *Pausanias. b.* ii. *c.* xii. This is throwing a little dazzling colour even into the title of the drawing. An accumulation of Grecian buildings are thrown together with considerable judgment; and that massive sublimity, which necessarily results from so many features of the finest architecture that the mind of man ever conceived or his hand ever executed, would have been highly interesting if the artist had confided in it. But so devoted to *tint* is Mr. Gandy, that the principal objects are suffused with a *jaundicing* yellow, while the grand masses in the back ground, as if their only purpose were to give effect to their saffron neighbours, are clouded with a sallow grey shadow, which hath neither the breadth nor the richness of a solemn obscurity. In delineation and magnificence of architectural combination, this piece deserves the highest encomiums, we only lament that the doctrine of forcing unnatural effect by the hot-bed of strong and discordant contrasts should so far have perverted the judgment of a bold and vigorous artist.

Mr. L. Gahagan.—Among the four busts exhibited by this sculptor is the representation of *The Bishop of St. Pol de Leon*, and, perhaps, a more curious visage never became the subject of the chissel's power. Good nature, good sense, and perception, are disguised, but not concealed, amid features of a very unfortunate cast, studded with warts, and otherwise deformed. Under such difficulties Mr. G. has produced a bust truly expressive, and although in attitude it may be thought to incline towards *a national Gallic shrug*, it is certainly not devoid of grace. The countenances of the busts, Nos. 860 and 861, are also remarkable: in both, the taste of the artist has had a strong contest with nature, and has bestowed some degree of elegance where, together with her younger sister Habit,

she seems to have imprinted strong peculiarities. No. 781 is the *Bust of a Child.*

Mr. G. Gare has one *Miniature Portrait*, No. 599.

Mr. R. Garnett exhibits *a Design for a Mausoleum* (No. 736) in such a bright yellow tint, that we suppose it is not to be built of stone but gold.

Mr. T. Garrard—No. 13. *Interior of a Bakehouse.* A grey uninteresting picture: much too *cold* for a bake-house.

Mr. Gaugain.—No. 428. *Portrait of Mr. G. Satchwell.*

Mr. J. Gill—No. 269. *A sketch from Nature, near Bradpole, Dorset.*

Mr. J. Glover, Jun. exhibits No. 296. *Morning.* A landscape of a heavy green tint, without any luminous breaks.

Miss H. Gouldsmith exhibits a beautiful landscape, which she calls *a Cottage* (No. 221). There is great luxuriance of well-pencilled foliage about this cottage, and were not a dingy brown the preponderating hue, we should commend many parts of the colouring. This sallow brown prevents the fore-ground and cottage from obtaining that prominent effect, which the elaborate aerial perspective of the receding objects, and the silvery toned distance is designed to afford it. This piece certainly possesses merit of the highest description: the fair painter appears to be a close student of nature, and her errors are the result of some slight submission to the authority of such masters as pretend to have a *manner of their own.*

Mr. D. Granneli, Jun. has *a Bust of the late Greek Professor Porson.*

Mr. J. Green exhibits four *Portraits*—Nos. 223, 271, 307, 388. The markings are good, and the colouring clear.

Mrs. Green exhibits the *Portrait of a Lady*, No. 646.

Mr. J. Griffiths has three Architectural subjects of considerable merit.—Nos. 838, 856, 857.

Mr. F. Grimani—Nos. 600, 714. *Two Miniatures.*

Mr. W. Grimaldi has a frame of *Miniatures*, (No. 615) containing the portraits of Lady Williamson, Mr. Marnington, and the Duke of Gordon. These are executed with great richness and delicacy. The *Portrait of Lady C. Hope* (No. 720) displays exquisite taste.

Mr. G. Guest exhibits No. 256. *Windmill near Wainfleet, Lincolnshire.* The chiar'oscuro is well preserved in this picture. The grey silvery sky, diversified by slanting sun-beams, has a rich and clear effect, and gives much beauty to the distance as well as prominency and brightness to the foreground objects. No. 34. *A scene from Nature* is also by this artist. Its general hue is cold, but there is a clearness in the universal effect, which is particularly pleasing.

Mr. D. Guest has a vulgar specimen of his St. Giles's ideas of beauty, under the title of *Venus recumbent with Cupids.* No. 442. Such subjects unless they are fraught with all the higher excellencies of the pencil ought to be inadmissible. This would disgrace the talents of a sign-dauber, hired to *adorn* the pannels of a brothel. A coarse dead-coloured wench, with a heavy green curtain suspended over her, as she lies in a distorted attitude, is here introduced as the goddess of beauty; while some imps who by their sallow countenances appear to have been the offsprings of an hospital, thrust themselves forwards with dæmoniac grins, as the gods of love!

Mr. John Hoppner, R. A.—"The practice of portrait-painting," says Mr. Shee, in one of the notes to his Elements of Art, "though it tends to divert our artists from the nobler pursuit of History, is not unproductive of advantage. If it is unfavourable to the purity of design, it is the best school of colouring. The continual intercourse with nature, which it occasions, produces a power and truth of imitation, a richness, vigour, and variety of execution, which are rarely attained by any other means." Those who recollect the *Sleeping Nymph* of the artist, now under our contemplation, will acknowledge the truth of these suggestions, while they must lament that those powers, which had then attained such superiority in the execution of their purposes, have found encouragement only in the uninteresting and selfish patronage

of portrait-painting. The features of the patriot, and the actions of the national hero,—the page of the historian, or the imagery of the poet, might have called forth general admiration, and have rendered more conspicuous the glories of national virtue and national taste, if there had been found sufficient public spirit to have offered this artist remuneration, or to have secured to him the hope of future applause. But in the pigmy objects of family pride, and commercial speculation, we perceive that all those rewards which afford the means of livelihood to laborious art are unfortunately invested: and the portrait-painter, who by the continual contemplation of the human countenance has acquired a strong perception of all its expressions, must not venture to suffer his pencil to stray beyond the limits of personal vanity, unless he would drop into the humiliating clutches of the hungry print-seller, attend the levees of the *illuminating* bookseller, or crouch to the whims of the directors of the *crimson-wall'd* Institution *. The multitude of individual visages, and the paucity of national subjects, that are seen in these Academical Rooms, may be considered as the strongest contradiction, that can possibly be produced, to that vain and empty flattery which elevates us, as a liberal and public-spirited people. We love ourselves, and we love those productions of art only, that tend to self-gratification. That *hoggish* spirit of self-aggrandisement which throws our trade into exclusive companies, our arts into exclusive associations, and *knots our very statesmen* into greedy factions, is particularly felt in the obstacles it opposes to the genuine exertions of art. Nothing but what may individually amuse or interest; nothing but what a man may enjoy without the participation of his neighbour; nothing, in short, but what can add to personal consequence, to personal ease, to personal pleasure, must expect encouragement. This spirit we have heard nick-named *independence*, and we have heard it spoken of with pride. It is, indeed, a savage, devouring, sort of *selfish independence*, wallowing in the lowest luxuries of gluttony and beastiality. Surrounded with expensive and tasteless gew-gaws, fabricated from a medley of tasteless and incomprehensible designs, the *independant voluptuary* sits down to the mingled produce of the world amid the incense of a host of parasites.—The arts are too humble to be admitted into his mansion, unless they bring with them the insipid polish of a mirror, that may reflect all this *independence* upon its possessor in his own expressive image.

We have this year six portraits from the pencil of Mr. Hoppner. Nos. 53, and 181, represent the *Earl and Countess of Essex*. In both the chiar'oscuro is excellent, and the colouring high toned and animated. The attitudes are graceful and majestic, and the countenances well marked and exquisitely tinted. His lordship, in particular, is an admirable likeness, but, we doubt, if the artist has *taken the length of his Lordship's foot* with sufficient accuracy. No. 54, is an admirable likeness of that distinguished amateur in painting, *Sir George Beaumont*. No. 170, is an excellent portraiture of *Earl St. Vincent*. The scenery of this picture, composed of a vessel enveloped with smoke, is managed with great effect, and keeps a strong light upon the figure, without the aid of vivid colours. No. 113, represents *Earl Spencer*; it is a fine characteristic picture, the countenance correctly denotes the deliberation of a thoughtful mind, slowly admitting the arguments of some author which his Lordship is perusing. The tone of colour is rich and finely harmonised. No. 83, is the portrait of *A Lady*. The complexion is tenderly clear, and the pearly shadow that plays upon the neck has a soft unsettled effect, which suggests a fascinating idea of motion.

Mr. Henry Howard, R. A. This artist exhibits seven portraits of very inconsiderable merit. The tone of colouring is chaste but inclined to a cold grey hue, and his countenances are inanimate. In No, 139, he has attempted a higher subject: it is

* The subscribing patrons of Pall Mall seem to have made a contribution of their taste as well as their money, when they rejected Mr. Cook's picture, and hung their walls with crimson.

Christ blessing Young Children. A cold lifeless harmony of colour characterises this painting. In the mere labours of the pencil, in outline, shadowing, grouping, and tint, it is tamely correct, and insipidly graceful; but in expression it entirely fails. The children are beautiful; and if vacancy of mind could, by the aid of large eyes and fine features, become lovely, the mothers of these children might be thought amiable. The smile upon the countenance of thē benevolent Author of Christianity is the common smile of good nature. It is not the joy af the God-head, who, with blessings, receives the first fruits of his sacred mission. Many of the figures have walked from other pictures through this painter's recollections, and reposed themselves, wearied and much injured by their journey, upon his calm and quiet canvas.

Mr. Horace Hone, A. has a frame (No. 712) containing many miniatures of great merit. Among them is one of the *Earl of Albemarle*, of which we are informed in the Exhibition-Catalogue that it is painted from life. The rest are copies from the paintings of Lawrence, Robertson, &c. No. 685 is the *portrait of a celebrated Architect.*

Mr. James Heath, A. E. exhibits in No. 479. a beautiful specimen of the powers of *impressed sculpture* or engraving. It is *The Good Shepherd*, from *Murillo*. The play of dotted lines over the flesh has a feeble effect. The bolder line on the drapery is rich and clear. The character of the original is well preserved, and a broad, general, mellow, tone inspirits the whole print.

Mr. M. Habershon has *a Design for a Mausoleum*. No. 735.

Mr. W. Haines has five indifferent miniatures. No. 616, the portrait of *Sir T. Gage, Bart.* is the best. In this the tints of the flesh are well blended, and the general tone is a brightness well sustained.

Mrs. J. Hakewell exhibits No. 204, *a Study.*

Mr. H. Hakewell has two *Views of Rugby School, Warwickshire.* Nos. 846, and 854.

Mr. E. Hale. Nos. 755, and 843. Two architectural drawings.

Mr. J. J. Halls has five portraits. Nos. 222, 260, 270, 357, 434. These are generally good. The drawing is well defined, and the colouring harmonized. One of these is suspended in a conspicuous rivalry of situation, that seems to invite a critical comparison with that of *A Lady*, by Mr. G. Dawe, which we have already mentioned with approbation. It is the *portrait of a Young Lady*, No. 270. Except that the arm which rests against a tree has an aukward angular bend at the wrist, and a strange contortion at the elbow, we should pronounce this figure to be well drawn, and the attitude extremely graceful. The general hue is cold, but it appears more so than it really is, from the contrast of the rich colouring in Mr. D's picture. By shadowing with a brownish grey tint the drapery has a dirty cast, yet the folds are well imagined. There is certainly merit in this portrait, but that merit is not of the highest description, and is unequally displayed in different parts, as if by the hand of chance.

Mr. W. Hanwell has a miniature portrait of himself. No. 614.

Mr. P. Hardwicke exhibits *A Design for a triumphal Mansion for the Descendants of the immortal Nelson, as a grateful tribute of his country to perpetuate that hero's valour.* The immortal Nelson will for ever possess a triumphal mansion in the domains of history, super or to any of Mr. H's gingerbread designs. If, indeed, that hero's valour could be perpetuated among his descendants by such triumphal trumpery as is here exhibited, we could almost consent to see Blenheim House pulled down to make room for Mr. H's lump of magnificence. But, alas, Blenheim House itself is a proof of the inefficacy of these perpetuators of family valour.

Mr. J. Hardy has a miniature portrait of *Master J. Cragg.* No. 658.

Mr. T. Hargreaves exhibits five miniatures, Nos. 624, 683, 699, 717, 726. They are distinguished by a soft delicacy of touch, but the prevalent shades are too silvery, and fail to relieve the prominent parts.

Mr. G. H. Harlow. Under the title of *a Character from Shakespear* (No. 496) this artist presents us with the likeness of the affable and well-known amateur, Mr. Tho-

mas, of Epsom. The features are well delineated and the colouring is good. We have heard this picture complimented as a good imitation of Lawrence's clear and vigorous style. We can only say, that we have a general dislike to all professed imitators, and that we found this a poor substitute for Lawrence, where Lawrence was not to be met with. No. 555, by the same artist is a frame containing four portraits. Sir R. K. Porter presents himself there like the great northern star *Alioth* at the root of the tail of the great Bear. From a protuberant breast he displays the glorious symbols of Russian knighthood, while the fair authoress of Thaddeus, in the black stole of melancholy or of night, looks towards Sir Robert, like one who beholds an *Aurora Borealis* or an *Ignis Fatuus*. The other portraits represent *Miss E. Thomas*, and a gentleman in the *character of Henry V*. Whether the painter thought his subjects sufficiently prominent or not by their own characters, he has certainly done but little for them in that respect. A cold heavy blue overwhelms them, while some slight touches of a foxy yellow seems to endeavour to give them *relief*. In many parts of these picture there is nevertheless much promise of future excellence; but, punctually to perform these promises, we would advise this artist to lay down the vanity of eccentricity, and to keep himself free from the contaminating affectation of eccentric characters.

Mr. H. Harrison exhibits a *View on Putney Bridge*, No. 523.

Mr. B. R. Harrison has a *design for a Bath*, No. 775.

Mr. J. L. Harvey exhibits a *Design for an approach to a Palace*, No. 787.

Mr. T. Hatton has a drawing, No. 814. It represents the *Public Porter Brewhouse in Weston Street, Southwark*.

Miss M. Hay exhibits a *Portrait of a Lady*, No. 103. The tone of colouring is spirited and the drawing good.

Mr. E. Haycock exhibits a *Design for a College*, No. 819.

Mr. B. R. Haydon. This artist exhibits a painting which has attracted considerable attention. It is said to have been painted for Lord Mulgrave. The subject is *The celebrated old Roman Tribune Dentatus, making his last desperate effort against his own soldiers, who attacked and murdered him in a narrow pass.* It is manifest that the interest of this composition must depend upon the collected, but desperate resolution of a man who determines to sell his life as dearly as possible to the fury of an ungovernable rabble. The flame of impetuous anger may flash from his eyes, the vengeance of despised and irritated authority may direct his arm, and the contemptuous intrepidity of that conscious valour which endeavours to preserve the last moments of existence, for no other purpose but to render those last moments destructive to his despicable, though numerous foes, ought to be perceptible in every liniament of every limb. When we contemplate this painting with such an impression concerning the nature of that impassioned object, which is to command our sympathy, we shall perceive, that Mr. H. has undertaken an enterprise almost as desperate as that of Dentatus. The figure of the Tribune for whose fate our commiseration is required, is the least congenial with elevated sentiments of any we ever beheld. It is that of an ugly, testy, (and we had almost said hump-backed) old man. In such a being resolution degenerates into obstinacy, impetuosity into the ridiculous violence of imbecillity, and the anger of just vengeance into madness. We hope that this is a correct likeness of the Roman Tribune, from such authorized documents as compelled Mr. H. to adhere closely to them; for if his judgment had any liberty to draw upon his imagination on this occasion, we should be obliged to declare that neither his judgment nor his imagination have had any intercourse with genius. Suggest to yourseves, my gentle readers, a hot-headed old Cambrian, beset amid his native mountains by a party of low minded ruffians, whose courage consists in their numbers, and whose different coloured jackets denote the irregularity of their armed profession. Then, confess, you who have seen Mr. Haydon's performance, that this historical picture bears a greater resemblance to such a picture in your minds than it ought to do. We, therefore, cannot help pro-

nouncing the subject to be ill-conceived and badly executed. The diversity of colours in the garments of an organized Roman Army, is an inadmissable dereliction of historical authority. The colouring is confused, and the figure in green near Dentatus has his body so completely lost in the side of a hill, that his hand, close to the shield of the tribune, seems to hang in air unclaimed of any one. The naked body near the feet of Dentatus, is also introduced in defiance of all costume, merely to shew how exactly Mr. H. can copy the anatomy of an Academy figure. The grouping of such a crowd, in such varieties of situation is certainly good, and the position of Dentatus is well chosen. The aspects of some of the assassins possess strong characteristic traits,—terror is frequently found well blended with malevolence, and the ferocity of malice, with the proud insolence of cowardice in a crowd. The harmony of colouring has not been neglected, although in some places an abrupt discordance is perceptible, which was, perhaps, thought to be in some degree congenial with the general effect of so turbulent a design. Upon the whole, we conceive this painting to be an incontestible proof, that Mr. H. can paint better things.

Mr. C. Hayter has *Two Portraits*, No. 583, 590.

Mr. G. Hayter. A frame containing *three* well-executed *Miniatures*, No. 626.

Mr. J. Hazlitt. *Miniatures*, Nos. 621, 691, 722.

Mr. J. Higton, Sen. exhibits a *Portrait of a Dog: A study from Nature.* The animal-character is well marked; the colouring is clear and correct.

Mr. M. T. Hollogan has endeavoured to follow Shakespear to the regions of terror. His *Hecate's offering*, No. 517, is, however, obliged to the hanger for most of its *sublimity*. The more the *invisible* agents of superstition are permitted to recede into their original *invisibility*, the more they will be admired. Disturb them not, ye *brushmen*, nor hope, where Reynolds failed, that ye can succeed.

Mr. J. Hopkins has two excellent pieces in miniature-drawing. *The Infant St. John*, No. 620, and *Adoration*, No. 659.

Mr. W. Hopkins exhibits *three Portraits*, Nos. 64, 366, 541. The style is rather coarse, and the drawing not altogether correct.

Mr. W. Hopperton has an *Architectural Design*, No. 835.

Mr. W. Hudson exhibits a *Flower Piece from Nature*, No. 465.

Mr. Hue has a design for a *Monumental Pillar, to perpetuate the memory of Sir J. Moore, K. B.*

Mr. W. Hunt has a *Sketch*, No. 25.

Miss Jackson also exhibits a *Sketch from Nature*, No. 206.

Mr. J. Jackson. Two portrait pieces, No. 39, representing *Lady Georgina Morpeth and two daughters.* No. 40, *Lord Morpeth and the Honourable Mr. Howard.* In these the figures are stiff, and the colouring very indifferent.

Mr. W. Jay. *A design for a public library*, No. 831.

Mr. J. Jeakes exhibits No. 563, *A scene at Ambleside, Westmorland.* The cold green and grey hues, that prevail in this picture, deprive much good pencilling of its merit.

Mr. G. Jones. *A Blacksmith's Shop*, No. 84. This is a correct, well coloured picture. The character, general effect, and chiar'oscuro are inferior to very few in the Exhibition.

Mrs. S. Jones. This lady designs from her own poetry. Not contented with embodying her thoughts in immortal verse, she has recourse to the more *corporeal bodies* of colour. We advise her to take up her needle, and embody them once more as chair-covers. Thus those things that are at first *maggots*, soon become *grubs*, and finish their existence as *silken moths.* Nos. 282, and 285, point out *the descent of Charity and the Death of Egbert*, by the pen and pencil of this lady.

Mr. R. Jones attempts a great classical subject. No. 118, represents *Ajax mad. His last interview with his wife and son.* We wish that scenes from the remains of the great tragic poets of Greece, were often presented to us by the pencil. They are

peculiarly suitable for graphic representation. The unity of the Grecian Drama favoured that combination of impassioned sentiments, which is so well calculated to give energy to the graphic scene. This attempt of Mr. Jones to set before us the most interesting incident in the Αἴας μαστιγοφόρος of Sophocles is, however, not very encouraging to our hopes. The figure of Ajax is good, but that of his son is a strange, stiff, ill-proportioned delineation. The whole wants harmony. There does not appear to have been a general conception of the subject in the artist's mind: having imagined the figure and situation of Ajax, he leaves the rest to accident and the casual spaces that may be found for them on the canvas. The grouping is, therefore, very bad. When breadth of idea does not fill the imagination of the painter, it is impossible that his picture should possess any breadth of effect.

Miss M. A. Jones has a *View of St. Augustine's Tower.*

Mr. G. F. Joseph exhibits a brilliant, and well drawn *Portrait of the Right Honourable the Earl of Kingston, as the Master of the Royal Naval Lodge of Freemasons,* No. 5. In No. 30, we have a *Portrait of a Young Lady*, of very inferior merit: the tone of colouring is harsh, and the effect unpleasant. No. 55, displays a girl feeding a cat. It is stiled in the catalogue *The Favourite.* The subject is probably a fancy portrait. The colouring is good and the whole design manifests much taste.

Mr. H. W. Inwood exhibits a *Design for a Garden Seat.* No. 537.

Mr. H. S. Irvine has two pictures of considerable merit. No. 266, *Androcles and the Lion* is a majestic rocky subject of which the effect is rich and brilliant. No. 405, represents the *Fire of Drury Lane Theatre, as seen from Great Russel Street.* The tint of the flames and their reflection is too much inclined to a blood colour. The shadows are not sufficiently forcible. There is a want of finish about this painting.

Mr. M. Keeling has *three Portraits*, No. 51, 81, 261.

Mr. J. Keenan, (portrait painter to her Majesty at Windsor!) exhibits some of the most wretched performances that have ever been presented to the public eye. *The little concert: Portraits of a Gentleman's Children,* (No. 421), and *Portraits of the Rev. Mr. Luscomb's children, with a favourite Newfoundland Dog,* (No. 518), recall to our recollection those awkward compositions *executed* a century ago, which are sometimes seen in *holy* preservation in Harp Alley or Moorfields; or in a more *righteous* state, adorning the walls of a public house parlour. The other numbers of this artist's works are 578, 605, 708.

Mr. C. J. Kennion exhibits a view (No. 284) *Severn trows, with the Malvern-hills.*

Mr. J. J. Kent has a *design for a Villa in Perspective,* No. 811.

Mr. W. Kinnard, jun. *An architectural Design,* No. 786.

Miss Knight has a *Portrait of Lord Forbes' Children,* No. 486.

Mr. James Philip de Loutherbourg, R. A. If excellence can be safely attributed to any of the paintings of the present Exhibition without the slightest degree of qualifying censure, the landscapes of De Loutherbourg are undoubtedly the only pieces that may claim such commendation. Landscape must not, indeed, be elevated to the rank of historical painting: the features of unimpassioned nature, the forms of still life are marked by diversities, less exact in their peculiar discriminations, and, therefore, less absolute over the correctness of the pencil, than are the definable expressions of sentiment in the countenance, and members of the human figure. We should have reason to congratulate the school of English painting on its approach to perfection, if any historical subjects displayed merit proportionate to these landscapes before us. Alas, from the *Bard* of the President, to the *Solomon* of Master Ross, we perceive nothing in that pre-eminent branch of the art free from the most glaring incongruities. If we except the fancy pieces of Thomson, Woodforde, Westall, and Wilkie, we look in vain for any emotions, on the graphic representations of the human countenance. The disgusting *portrait-stare* is every where around us. To any one who has in his soul a particle of that sympathy with the excellencies of the

arts, called taste, the cold vacancy of this *portrait-stare* is intolerable, and we would rather sit three hours, awaiting the motions of the spirit in a quakers meeting, than one half-hour oppressed by the monotonous *ennui* of a portrait painter's work-room. If *still features* are to be painted, let them be such as fall to the province of the landscape painter. Hills and woods, shadow and sunshine, can speak expressively to the beholder, while all the affectation of the most laboured likeness is unable to create the weakest interest in the sentiments of a stranger. Our obligations to the landscape painters in the present Exhibition, are, therefore great; to De Loutherbourg they may be said to be infinite: in one department of the art of painting, he has shewn us that excellence is certainly attainable. No. 7, represents *A Land Storm, with an overturned Waggon, &c.*. In this, the artist has relied less for his effect on that brilliant breadth of colouring, of which he has been accused of being sometimes too lavish, than on the natural force of a turbulent and gloomy sky, that enriches all the fore-scene with a deep contrast of heavy tint. The subject is highly picturesque, and presents many traits congenial with the storm, that pervades it. The elevated castle, the projecting rock, the thick and bending foliage, are well conceived, and well delineated. The figures that belong to the overturned waggon, are somewhat grotesque, and rather larger, than the correct perspective of the painting would require. No. 17. *A Landscape with a Water-fall: an Evening after rain.* As the reigning characteristic of the piece just mentioned is a turbulent and majestic wildness, so in this we find a bright and beautiful tranquillity. A rich glossiness sparkles on every side, from a quiet verdant foliage: every thing but the falling water, and the twinkling brilliancy of the rain drops, appears at rest. The shadows are soft, broad, and quiescent. The sky is a clear breadth of humid blue. The same humidity characterises the verdure of the fore-ground, and spreads a warmth of reflected light upon it, which all the reds and yellows of the pallet would never equal. No. 47. *A Landscape, with figures, cattle, &c. Morning.* As if this painting were intended directly to defeat the suggestions of those who think that all graphic brilliancy depends on reds, yellows, and purples, we are here presented with a calm sunny lustre diffused over a green chilly fore-ground. However warmth and brightness may be assisted by tint, they are certainly not dependant upon it. The clearness of the chiaro'scuro, the keeping of the distance, and the breadth and strength of foreground shadows, may force brilliancy from any tint. The piece before us is distinguished by its soft yet animated lustre, and by that greyness which belongs to the silvery vapours of the morning.—No. 87. *A Water-spout in the Mountains of Switzerland.* Whether we consider the subject or execution of this piece, we must pronounce it to be truly interesting. The awful appearance of the clouds, arrested in the distance by the sides of the mountains; the bulging of their inundating contents, thrown like a river from its channel in the form of a fountain; the effulgency of the sky breaking through the enormous masses of mingled vapours; the torrent that falls from rock to rock; the devastation that marks its course; the interesting figures; the almost certain destruction with which they are threatened in sight of each other—all these form a combination of the most awful, terrific, and pathetic sublimity. The novelty of the subject has also its influence; it displays a phenomenon with which few are acquainted. Had it, therefore, less of De Loutherbourg's powerful *handling* it would claim attention, but wrought up as it is, with all the astonishing energies of his pencil, our curiosity becomes the least of the impressions that fix us before this wonderful production. In this picture, as well as in those already mentioned, the artist seems totally to have discarded those *warm* tints which had set the judgments of so many *pseudo-critics* on *fire*. The painter, who, like Mr. De Loutherbourg, dips his pencil in the light and shadow of nature, selects, disposes, contrasts, and harmonizes any tint or tints that may be congenial to his subject, and dissolves at his pleasure all the fancied magic that the *cant of criticism* may have attributed to one class of colours alone.

Mr. J. LACKLAN has four views, Nos. 318, 456, 519, 521. Indecision and timidity of pencilling are too frequently the characteristics of the drawings of young artists. To draw forms boldly, without strong ideal conceptions of those forms, is impossible. But no secondary merit can compensate for the want of that first great requisite, a full and animated conception of the subject to be depicted.

Mr. C. LAFFERT exhibits *a sleeping Cupid painted on China* (No. 568). This is one of the most disgusting of the *gods* of love we ever met with. His flesh is yellow and bloated, but these swellings are produced by bad drawing rather than shadowing, for there is not shadow of any sort sufficient to raise the slightest protuberance. While Mr. L. *sticks* his Cupids in this manner on china-ware, he must himself stick very low in the scale of artists.

Mr. S. LANE. Two portraits, Nos. 314, 493.

Mr. W. LANE. Portraits Nos. 573, 574, 577. The stile faint and unfinished, but the drawing clear and correct, though feeble.

Mr. H. LANE. *Design for a Mausoleum.* No. 852.

Miss M. LAWRENCE exhibits (No. 534) *Flowers from Nature*, delicately drawn and painted with a beautiful suffusion of humid freshness.

Mr. W. R. LAXTON has an architectural representation of a *Recent improvement at Rochester.* No. 765.

Mr. G. G. LECOUNT aspires to sublimity in a piece (No. 495) representing *Angels contemplating Death on its first prey, Abel* We advise Mr. Lecount to learn a little anatomy: we can allow him a twist or two in an angelic limb, but human beings, whether dead or alive, must not be the subject of his contorting pencil.

Mr. J. LEE. A miniature of *Daniel Phillips, a beggar well known in England, Wales, and Scotland.* No. 613.

Mr. W. S. LETHBRIDGE. A good portrait in miniature of *Mrs. St. Leger, of Covent-Garden Theatre.* No. 602.

Mr. J. LINNELL. No. 15. *A Landscape. Morning.* When poverty of subject obtains the title of simplicity, and gains the public prize offered to picturesque composition, criticism becomes a vague and useless monitor. The judges that could prefer the steril pencil of Mr. Linnel to the vivid and creative energy of Mr. Arnald, have assuredly impeached their taste and injured the credit of their institution. We feel and acknowledge the merits of classical *naïveté* in composition: when we meet it we prefer it to the imposing magnificence of a Poussin. But we contend that Mr. Linnell has hitherto exhibited a gaudy poverty only: his present performance has a little sunshine, and a few distinct and well drawn objects; the rest of the canvas is filled with heavy sombrous hues, that have neither elegance nor simplicity to defend them.

Mr. J. LONSDALE has *Five Portraits*, No. 246, 254, 429, 530, 546. The first represents *Madame Catalani*, in the character of *La Didone Abandonnata.* The likeness is good, but the drawing is feeble and incorrect. The colouring appears coarse and inharmonious, which is to be attributed in a great measure to the false light in which it is hung in the Anti-room. This artist's other portraits are well drawn, but injudiciously coloured.

Miss LOWRY exhibits *Three Views* of much taste in the drawing and colouring. The Nos. are 348, 509, 584.

Mr. R. LUGAR exhibits Nos. 751, 756, 809. The two first are good drawings of Mr. Buchanan's Castle.

REVIEW OF WORKS OF ART.

EXHIBITION OF THE WATER COLOUR SOCIETY, AT THE GREAT ROOM IN SPRING GARDENS.

(*Continued from page 66.*)

No. 278, is *Boys Angling*. A very brilliant performance, resembling the best works of Cuyp both in treatment and subject.

The horizon is low. The boys are angling in a small stream, which winds through a flat country with a motion scarcely perceptible: a rustic wooden bridge is thrown over this rivulet, and here the anglers have taken their stand.

There is little in the subject, but the picture is admirable! The light of the sun on a warm and clear summer-evening, catches on the figures, bridge, and foliage, and imparts to the whole landscape its golden and glowing tints. The water which partakes of this golden tone, is uncommonly clear, and the reflections proportionably vived. In these respects, the picture before us is not exceeded by any in the present Exhibition: which those who have seen it must be aware, is saying a great deal. The pollard, willow, and other trees beyond the bridge, the bridge itself, the aquatic plants, fox-glove, and other fore-ground foliage, are all touched by the hand of a master. The boys have not been successful, though the painter has; but the weather though fine, is not auspicious to their sport. On the whole, this must be regarded as Mr. Chalon's *chef dœvre*. It is hung in a central situation, but would probably appear to still more advantage in a light less powerful.

No. 285, by the same artist, is entitled, *Lace Makers, scene near Marlow*. It is an English village scene of apparent comfort and content, where the cottages are picturesque, and a party of Lace makers are at work out of doors.

No. 291, *Evening effect on the Thames, near Marlow*. By the same artist, is a small drawing much resembling Nature, as she appears at this place, in her evening dress. Along this river we have been towed with the calm pleasure which Mr. Chalon has here recalled to our mind, at this hour of pensive thought, and can therefore bear testimony to the truth of the resemblance.

No. 131, *The Deluge, a Sketch*, by J. Cristall, is a composition of considerable grandeur, but which has also considerable faults. The artist's intention appears to have been to recall the idea of this awful visitation of Heaven, by painting the last living individual that remained in the world, excepting those who are safe within the ark.

Nature has directed an antediluvian family to climb the summit of a lofty mountain. Here, the mother and children have sunk and perished, under their accumulated sufferings, and the father alone survives, in hopeless despondency. These figures constitute the principal group. Two dead bodies are floating by, and the ark is seen at a distance.

The man is a sublime figure, and appears to be partly studied from the celebrated *Torso* of the Belvidere. He is seated, and entirely naked, while the drapery which covers the woman, and also that which, to (hide her from the horrors of contemplating her deceased offspring, ere she sunk under the calamity,) is thrown over the child, is soaked with the incessant rain. Neither in these, nor in the corses that float silently by, is there the faintest idea excited of that loathing or disgust with which a vulgar painter, would have attempted to deepen the lowest depth of human affliction.

We wish, we could add that the prevailing tone of colour, was equally in unison with the prevailing sentiment of the picture. Hues of colour certainly associate with sentiment, as well as tones of

sound, and the prevailing tone of Mr. Cristall's picture is not that of extreme distress, and even of blank despair, but rather, to our eyes, that of mild cheerfulness; for though the sky and water are of a dull grey, reds, browns, and yellows, are the colours which are chiefly spread over the rocky fore-ground and figures. That *livid* tone of colour pervading the whole picture, which has been so much admired in Poussin's deluge, and which Mr. West, in his picture of this subject has not disdained to imitate, has not here been imitated by Mr. Cristall. Though we would not have the progress of fine art hampered by precedent, like that of politics, yet neither would we let a precedent which has deserved and obtained the approbation of ages, pass without due respect.

But not only Poussin and West, but nature herself dictates this gloomy and death-like tone. The rain had been incessant, and we see that the deluge has nearly reached to the tops of the highest mountains, and though, by a homely metaphor we are informed that "the windows of heaven were opened." Yet "no light" proceeded thence:

——but rather darkness visible
Serv'd only to discover sights of woe;
Regions of sorrow, doleful shades, where peace
And rest can never dwell; hope never comes
That comes to all.

In those gleams of poetic and philosophical meaning, by means of which pictures of this class and character, have sometimes been elevated above pictures of every other kind, the present sketch is also deficient. De Loutherbourg who painted the deluge for Macklin's bible, and treated it as Mr. Cristall has done, by making the last surviving family the subject of his picture, introduced also a serpent, which, either as an emblem of sin existing to the last, or as a picturesque form in the composition, or as conforming to the scriptural text that "the serpent was more subtile than any beast of the field"—or rather, for all of these reasons, became an accessary of the highest value. Mr. West, also, has introduced the same allegory, with the same effect: as the waters, in his picture, subside, a dead serpent is discovered hanging from a tree, and plainly suggesting the accomplishment of the purpose of the deluge, in the destruction of sin.

Again. This deficiency of poetical elevation is not only discoverable in what Mr. Cristall has omitted, but in what he has introduced. His group is illumined by a nearly perpendicular ray from above, which though it may be said to be a form of simple grandeur in the composition, interferes with that dreadful sentiment of certain destruction, which should deluge the heart of the spectator. What would a poet say upon such an occasion as the present? What, but that heaven's, or hope's, last ray had departed? Unless we are much mistaken, lines of grandeur, as *lines* of grandeur, are little felt or attended to upon these occasions: Not at all attended to at first, and perhaps regarded at last as a species of pictorial sophistry. The terror and pity with which the human heart should here be overwhelmed, must abate long before the judgment can bring itself to attend to such inferior considerations: which after all are rather considerations for professional men, than for other classes of spectators.

We have, perhaps, been encouraged to be the more free in our hints and suggestions, from the circumstance of this work of Mr. Cristall, being termed a "sketch." If he should paint a more finished picture of this subject, and in revising his first thoughts, should think it worth his while to attend to our honest observations, he would perhaps do well also to take into consideration the propriety of enlarging the ark, which at present does not appear a tenth part large enough to contain even the numbers specified of the clean and unclean beasts and birds of the old world.

No. 211. *Fairlop Fair, a sketch*,—by the same artist, is a scene of festivity and confusion, directly the reverse of the former. There all was death-like stillness and horror: here all is gaiety, and glitter, and exuberance of life. Mr. Cristall has here brought together, and combined, the principal features of Fairlop Fair—the booths with their various exhibitors of shews, the sailors with their ship on wheels, the country people, their more gaily dressed London visitors,

and the venerable remains of Fairlop oak itself: yet on the whole the effect of this picture is too mildly pleasing to meet our vivid recollections of Fairlop Fair, and the expectations we should have formed of this subject from the pencil of Cristall. It should surely possess more of the sparkle and vivacity of sunshine and cheerful colours, and suggest more of L'Allegro motion; for a more joyous scene than is presented at this fair we know not where to behold.

No. 270. *A Girl with Sticks.*—From a distant cottage, embosomed in trees, a path winds toward the fore-ground, where stands one of the most genuine, unsophisticated, cottage girls, that the art of painting has ever presented to our view. Behind her, on the right-hand, lie the winter stores of wood, which opulence has piled, while the cottage girl has been permitted to pick up a few brambles, and other sticks, which she has bound together with her coarse woollen apron, and is carrying home on her head; while in one hand she holds a larger stick, which fortune has thrown in her way, and which could not be tied in the bundle.

Wherever Mr. Cristall goes, even into the abodes of rusticity, the muse of Greek simplicity seems to accompany him, and whether he goes to Nature or the Classic Poets for his subject, the same muse appears to preside over the productions of his pencil. He does not appear to depend at all upon what is termed execution—perhaps he despises it, further than as his hand enables him to render the images existing in his mind: yet here and there certain happy accidents occur in his practice, of which he avails—or seems to avail—himself with Gainsborough-like feeling and felicity, as may be seen by those who possess the taste to enjoy these things, in the brambles and other sticks in the piece before us, (particularly in that which the girl holds in her hand) as well as in the principal figure.

Nor is the colouring of this picture less pure and appropriate. A good landscape tone of greyish green, with colours that are mildly warm, catching on the piled billets, &c. lead attention towards the warmest and principal part of the picture, which is the face of the honest, innocent, industrious, unconscious, rustic wench, to which the coarse blue apron, which enables her to carry her burthen on her head, is an excellent foil.

No. 286. *A Study from Nature, by the same artist*—Is an interior of a cottage, where a young mother is suckling an infant, or rather soliciting it to suck, in the complacency of motherly love. It has a very different expression from any which can be seen in the wet-nurseries of fashionable ladies, and reminds us of some passages in Mr. Roscoe's translation of "The Nurse."

The general effect of the chiar'oscuro in this picture is broad and vigorous, and here is a rough well painted pitcher, and some other cottage furniture: but perhaps the woman's chin is a little too long. It seems to put her face out of perspective.

No. 318. *A Cottage Girl.*—This *is* a cottage girl, and not (like the majority of those sophisticated things which painting presents to us under that title) an opera girl in the dress of a peasant. In her air, attitude, character, and dress, she is equally unaffected. She is seated at a cottage door, and is intent on the progress and operation of her scissars, beyond which, nothing is attempted.

The chiar'oscuro, which is sufficiently forcible, is equally unaffected; the colouring is bright and clear, but far removed from gaudiness, and all is well drawn excepting the foliage, which is somewhat too heavy.

When compared with other artists, Cristall is mild, clear, bright, and perfectly unostentatious. He seems to accomplish his varieties of purpose without the least labour. Yet his rough old cottage walls and pavement, in the work before us, are perfectly distinct in texture from his draperies and flesh.

No. 183, which we have omitted in its numerical order, is entitled *Embarking on board the Packets, Margate*—and for a slight performance is an admirable little bit. The three slouching sailors are marked in a square and masterly style, and are sufficiently contrasted to the elegant airs of the females, and other figures, who are embarking in two wherries, which are just putting off to the packets at some distance, laden with passengers.

The brightness and clearness which are

exemplified in this performance, and for which Mr. Cristail is remarkable, seems to flow from the large and full pencil, which he commonly employs: a pencil which if it produced not these desirable effects would appear to be too large (as in this instance) to paint the objects on which it is employed. He appears seldom to have occasion for that repetition which is so apt to muddle the work of other painters in water-colours, but to see clearly what he intends, and to do it at once.

(To be continued.)

CATALOGUE RAISONNÉ.

HISTORY AND POLITICS.

An Address to the Inhabitants of Great Britain on the Danger of Dissension at the present alarming Crisis: being the substance of a Letter to a Friend. By the Rev. W. V.

A poor, unconnected, common place performance. The truths it advances are such incontrovertible truisms that the author would surely have saved himself the trouble of collecting them, were it not for the unsyllogistical assertions with which he puts them in the danger of needing defence. We advise the Rev. W. V. to read a little logic before he ventures again before the public as the champion of corruption, and the apologist of Royal dereliction.

A Letter addressed to John Cartwright, Esq. Chairman of the Committee at the Crown and Anchor, on the subject of Parliamentary Reform. By the Earl of Selkirk. 1809. *pp.* 22.

We wish not for a violent or premature Reform; but were we to limit our hopes to the mere economical reform, pourtrayed by Lord Selkirk, we should resemble the countryman who prayed to Hercules, more closely than we like the comparison. The waggon of Government is deep-set in the slough of corruption, and the shoulders of a well directed and judicious reform are the only means of extricating it.

The Spirit of the Public Journals for 1808. *Being an impartial selection of the most ingenious Essays, and* jeux d'esprits *that appear in the Newspapers and other Publications, with Explanatory Notes and Anecdotes of many of the Persons alluded to. Vol.* xii. *To be continued annually.* 1809. *Duodecimo. pp.* 396.

There is much amusement to be picked up in this volume. It is, indeed, a nosegay made of weeds, and therefore the colours are not always the most vivid, nor the odours the most fragrant. In the nettles of politics it abounds, and they are gathered impartially enough from either side of the highway. Of explanatory notes and anecdotes, promised in the title, we found very few.

THEOLOGY.

Exercises in Religious Knowledge for the Instruction of Young Persons. By Mrs. E. Hamilton, author of Letters on the Elementary Principles of Education, &c. &c. duodecimo. 150 *pages.*

A useful book in religious families, well calculated to instil the sense of scripture knowledge into the understanding of children.

LITERATURE.

Literary Miscellanies, by James Mason, Esq. 2 *vols.* 8*vo.—vol. I. pp.* 575. *vol. II. pp.* 437.

When we take up a bulky miscellaneous volume, into which many fragments of intended compositions are admitted, we cannot resist the recollection of the Hero of

the Dunciad, around whom "much future ode and ante-dated song" were promiscuously strewn. Why will authors be weaker than the most silly mothers? We should be disgusted at the feelings of that woman who might desire the deformed object of an abortive birth to be preserved in spirits, and placed for public inspection in her drawing-room, because the rudiments of a good limb, or a good feature, might be faintly discernable in the misshapen mass. Perhaps nothing would be so destructive to literature, in general, as these species of compilations, were they to meet with general encouragement. Were we to esteem a a few good thoughts, a few splendid images, a few pleasing verses, when they merely form the commencement of a half determined, and ill-digested design, worthy our serious criticism, we should soon have our path strewn with as many *disjecta membra*, as might be found in the work-room of a statuary's pupils, and which were never designed to be put together.

But in the volumes before us we perceive with pleasure, that Mr. Mason, when he is willing to give so much extent to his imagination as to devise a plan, complete in its general parts, and reduced gradually into such detail as may enable him to work from it, either in the glittering materials of poetry, or the more tractable stuff of plain prose, is capable of producing an excellent whole, both interesting and well proportioned. We, therefore, advise him seriously to empty his desk of all those broken beginnings which young authors are apt to fabricate with too much eagerness, which often possess dazzling brilliances, and are cherished to the detriment of the growth of more perfect compositions: but we advise him not to empty his desk of these crudites before the public,—no—let him do it privately, decidedly, and alone—into his study fire.

The first piece in these "*Literary Miscellanies*" is entitled "*Circumstances respecting the late Charles Montford, Esq. by G. Harley, Esq.*"—It is a clear and affecting narrative, in an elegant and unassuming stile. The catastrophe is, perhaps, too sudden, and wants many circumstances to support and render it probable. There is also too much *description* of character, and too little of that *exhibition* of character, by incident, which sets the lightest, yet most discriminating traits before the reader without the labour of particular detail. The disquisitions upon two or three topics, by which the sentiments and opinions of the principal personage in the history are endeavoured to be exhibited, seem to aim at a great deal of singularity; but this singularity bears too strongly on a string of unconnected common place arguments. Among these, the defence of Virgil is the most trite, and yet the most inadmissible. We can allow but little to the genius, whatever we may grant to the patience and labour of a poet, whose design and incidents are fabricated from the compositions of his predecessors, and whose work is incomplete, because he has not been able to *discover* those materials, by which his outline might be filled up, and which he wants energy to *invent*. A real poet is always great in his conception of his subject as a whole; and may, perhaps, fail in the finishing of some of the detached parts: Virgil exhibits the reverse of this: in many of the detached parts of his poem he is, indeed, incomparable and inimitable, but as a whole,—as a complete object, emanating from one vast and comprehensive mind, the Æneid certainly fails!

The School of England is the second composition in this miscellany. It is a long vision in prose, and seems, in some respects, to have had *The Temple of Fame* for its model. The author, however, tells us that an "engraving of (*from*) Raphael's picture of *The School of Athens*" gave occasion to this waking dream. The grouping of the figures is bad and wants general connexion; and it is easy to perceive that the author has worked without a general plan. The philosophers are characterized with more strength of delineation than the rest: and the poets are thrown wholly into the background. It must be owned that much merit attaches to many of the principal parts of this *Vision*. There is occasionally much judicious criticism to be met with, and the characteristic extracts from the works of many of the eminent persons as they are introduced to our notice, are made with great judgment, and exhibit an extensive

and tenacious pursuit of knowledge through the works of the most excellent authors.

The School of England is followed by MORTIMER. *A novel in a Series of Letters. A Fragment.* From what Mr. Mason has here given us, we are not induced to estimate his talents as an epistolary novelist very highly. "The middle space between Rousseau and Fenelon" which this novel, had it been finished, was, according to the avowed intentions of its author to have occupied, appears to us a very undefinable station in the ranks of romance. Perhaps there could not be selected two literary planets, of orbits so diversely eccentric, as these mentioned by Mr. M.: the one splendid, luminous and regular in its course, the other brilliant, but subject to the most incalculable variations; to expect to produce any composition that might unite the excellencies of both, is almost as wild an idea, as if an astronomer should take his telescope with a determination to discover a celestial body of a middle nature between a planet and a comet. In proceeding with Mr. Mason's more explicit detail of his plan, we understand that he meant to have given the world a system of education, not confined to scientific research or to domestic duties, but replete with the study of the human race in all the principal parts of the habitable globe. This is one of the gigantic ideas that start up in sanguine minds, and which such minds are eager to put in execution before they have considered the means, the consequences, or even the actual features of their purpose. The *Telemaque*, the *Emile*, and the *Æneid*, were worthy objects of emulation; and the first vague and unlimited conception of Mr. M. in the first obscurity of its imaginary existence, undoubtedly surpassed all three. Men of little, sparkling, imaginations are apt to believe and to assert that the elaborate formation of a regular plan, correct and decided in all its parts, is the mark of a want of the vivacity of genius: they are entirely mistaken. It is because their minds are too feeble to bear the burden of a whole, that they are in such a hurry to ease themselves of a part. *Racine* wrote not a single verse until every part of his dramatic design, was not merely imagined, but accurately drawn out into a minute and explicit narrative. When the subject of every act, of every scene, of every speech, was thus unfolded, he believed that no further efforts of the comprehensive and creative mental powers, which are properly called *genius*, were necessary: and sat himself down quietly to the labours of French versification. It was this complete fullness of his possession of his subject, that enriched his language with energetic figures, and that felicity for which he has been so much admired. Not to Mr. Mason alone do we recommend an imitation of Racine in this particular, but to all the poets and dramatists of the day, from Walter Scott to Monk Lewis.

A brief answer to an objection made by Voltaire to the begining of the Œdipus Tyrannus is the next subject in these volumes. Voltaire never seems so resolutely bent upon the destruction of all ancient and modern merit as when he is armed by vanity with the arrows of vivacity. To clear the field for his own Œdipus, it was necessary for him to let fly a volley or two of those pointed petulancies, which, because they sometimes possess the lightness of Gallic wit, are esteemed by French critics as the genuine darts of taste and judgment. But the world has long known the true value of Voltaire's literary strictures; they were generally shadows to give prominency to his own designs, or strong discordant tints that bestowed an unsteady brightness on his unsettled opinions. It was therefore easy for Mr. Mason to be correct in his *Brief Answer* to Voltaire's supercilious observations, and we wish he had been equally correct in that which this *Brief Answer* seems principally intended to introduce, which is nothing less than a *Fragment* of a translation of the *Œdipus of Sophocles*. In this he has frequently mistaken the sense of the Greek Tragedian, and therefore, done him at least as much injury as benefit. But neither the petulance of Voltaire, nor the misinterpretation of Mr. Mason, will hurt the reputation of Sophocles. Sophocles describes a shadowy group of spirits thus:—"Thou mayest behold one close after another rushing to the dominions of the infernal divinity, like a winged bird,

more rapidly than the flames of the unwearied pyre *." Mr. Mason separates them from the interesting similiēs, which render them indeed visible.

" All, all around me sink in night,
" Each heap'd on each, as bird in flight:
" Exhausted is th' incessant fire
" That idly lights the funeral pyre,
" So quick they hasten to the shore
" Whose monarch gives them back no more."

This specimen of Mr. Mason's accuracy in translating from the Greek language, does not prejudice us in his favour, with respect to the next article, which is entitled, *The nineteenth book of Homer's Iliad, collected and translated:* a title which, indeed, needs some short explanation. This translator, or rather collator, takes up the labours of Pope and of Cowper, and ventures to ask the public this question: " Now considering the vast excellence of the original work, and also the merits of the two translators just mentioned, may it not be asserted, that the only mode of producing a translation superior to any yet published, would be to collect from Cowper and Pope, whatever is excellent in them, improve each by the other, and translate afresh the parts where neither have succeeded?" In these book-making times, perhaps, we ought rather to admire the ingenuity of this idea, than to ridicule its mechanical foundation. It could have been produced no where else but in a joiner's work-shop, in which a son of the glue-pot, if he possessed a poetical *turn*, might stick together five hundred such lines as these in a day, whether found, stolen, or fabricated.

" Now rosy-vested morn from Ocean's streams
" Uprose, illuming mortal and immortal beings."

* ——— ἄλλον δ'ἂν
Ἄλλῳ προσίδοις,
Κρεῖσσον αμαιμακέτȣ πυρὸς
Ὄρμενον ἀκτὰν πρὸς ἑσπερȣ
Θεȣ̃, ὧν πόλις ἀνάριθμος
Ὄλλυται.
ΟΙΔΙΠ: 183.

should an age, so devoted to the literary scissars and paste-brush as the present, permit authors to be mangled and new modelled in this stile, we may expect a Homer *done curiously into English*, by Mr. Mason, who with Cowper and Wakefield before him, cuts out and puts in, with admirable dexterity. Pope's rhymes are considerably in his way, and cannot easily be pared off; he therefore, adheres to Cowper chiefly, whom he carves, twists, and breaks up most unmercifully. One of the whims of this poetical mechanic, or rather of this mechanical poet, is to make each line of the English correspond with a line of the Greek. The absurdity of attempting such a conformity in two languages, so different in their construction, their versification, and their relative force, is accompanied with the inelegance of ending the English verses, with a double or extra-syllable; which the ears of Mr. Mason esteem an improvement to the harmony of our blank verse!

Imitations of a few of the Odes of Horace with previous observations. The terse elegance of Horace will not submit to the broken Hudibrastic verses of Mr. Mason, whose eight-syllable lines, are both coarse and weak.

These Imitations are followed by *Specimens of a Translation of Virgil, with previous remarks*, some of these *previous remarks* are not without critical judgment, but for the samples of translation that follow them, we have neither praise nor patience. Unpolished blank-verse perpetually terminating with an extra-syllable, and deformed with a cesura after the fourth foot, is worse than a school boy's prose: and the schoolmaster who would let such errors pass, as are here to be met with in the sense, would deserve the birch he feared to use. Thus " *miroque incensum pectus amore compellare virum*" is carelessly rendered, " And my bosom burns to see the man." While with amplification, which Mr. Mason prides himself for avoiding, we have,

" Fast by fictitious Simoeis a stream,
" Watering a grove, that grew before the city."

for this line

" Ante urbem, in luco, falsi Simoëntis ad urbem."

Fictitious is a poor substitute for the epithet *falsi*, which strongly suggests a most pathetic idea of the absence of Andromache, from the *real* Simoeis. And again,

"Where she devotes two altars to her tears."

can never be allowed for,

"Et geminas, causam lacrymis, sacraverat aras."

The second volume of these Miscellanies contains;

Observations on our principal dramatic authors.

The School for Husbands, a Comedy.

The Renown, a Tragedy.

The School for Friends, a Comedy.

Ninus, a Tragedy.

The observations are not without critical judgment, and considerable interest; but, for the dramatic pieces which follow them—alas!—it is astonishing that a man, with his eyes so critically open, should not be able to see his own way along the dramatic path. Mr. Mason has some taste, much reading, and very little original conception. He picks his way after others: a few steps at the tail of this author, and a few at the tail of that; yet always with a bustling air, as if he was getting before those whom he is ever following. Emendation seems to be the hobby-horse of Mr. Mason. In the first of these Plays, he is attempting to outride *Hugh Kelly*; in the second, he is curbing the impetuosity of *Horace Walpole*; and in the last, like one of Astley's Horsemen, mounted on two steeds at a time, he is riding both *Voltaire* and *Shakespeare* to death.

The Bibliomania, an Epistle to Richard Heber, Esq. by John Ferriar, M. D. 4to, 14, pp.

This is an elegant *morçeau* of terse Horatian satire; rather playful than pointed. It is aimed at the book collectors of the age, and justly discrimates between the utility of preserving works of genius, and heaping together the remnants of perishing dullness. The versification is rather overloaded with epithets, which take much from the easy flow indispensible to this species of writing. We cannot unite with Dr. Ferriar, in his approbation of the following false metaphor of *Shirley*.

Only the actions of the just
Smell sweet, and *blossom in the dust.*

Nothing is the vegetable creation, that we know of, will support such an expression with any imagery; but Dr. Ferriar in borrowing this from Shirley goes still further, and says,

Some flowers smell sweet and *blossom in* THEIR *dust.*

That is in their own dust!—Why will such authors as Dr. Ferriar pervert their judgment and taste, in searching after such silly conceits in musty old folios, and thus lamentably twist such conceits into absurdities?

Panthea Queen of Susia, a Tragedy, in five acts. 89 pages.

The bookseller of whom we *borrowed* this tragedy, requested us *not to cut it up* lest we *should spoil the sale.* We willingly obey him for it is impossible to cut up for our own reading many leaves full of such elegant language as the following:

"'Tis well —if Seraglios were my taste
"I'd beg Araspes to protect the blooming charge." &c. &c.

EDUCATION.

The Elements of English Education, by John Brown, Master of an Academy, Kingston, Surrey. twelves pp. 348.

A compilation of considerable merit. In such a compendium, the grammatical part should have been more concise and general; while that which is original should have been written with more attention to perspicuity and *grammar.*

MISCELLANIES.

The Meteor, or a Short Blaze but a bright one, a farce in two acts.

We have read many publications of the present day, which have passed the ordeal of public representation with slighter pre-

tensions to public favour, than this little farce. It has some claim to ingenuity and some pretensions to humour, particularly the scene at the Inn.

The situations are scarcely natural, and some of the incidents are absurd. But when the writer, who we understand is very young, has corrected his imagination, through the medium of his judgment, we think him capable of producing something more worthy of public patronage.

An Apology for His Royal Highness the Duke of York, against the malignant charges preferred against him by a *Mr. Wardle. A subject in which every individual of the country is concerned, so far as an invasion of the peace and happiness of a noble character can interest him. We are all bound by a moral and political obligation to repel the attacks of envy and malice, even though the sting be not directed to ourselves, by Astræa, Lynn, pp.* 33.

The title of this pamphlet is a pamphlet of itself. If Astræa had courted the Duke of York as warmly as she does in these pages, and looked as much like Mrs. M. A. Clarke as she does here, she would certainly in her character of the goddess of justice have prevented many of those transactions, that at least *seemed to appear* at the bar of the house of commons. This Astræa, is, we fear, a sort of would-be-Mrs. Clarke, by the defence she makes for His Royal Highness.

ARTS, MANUFACTURES, &c.

Transactions of the Society instituted at London for the Encouragement of Arts, Manufactures, and Commerce, with the Premiums offered in the year 1807, *and an Analytical Index to their first twenty-five vols. London,* 1809. *Price* 10*s.* 6*d. pp.* 305.

Preface—List of Officers and Chairman—Premiums offered in 1808—Rewards bestowed—Papers in Agriculture—Papers in Chemistry—Papers in Manufactures—Papers in Mechanics—Papers in Colonies and Trade—Presents received—Catalogue of Models and Machines—List of Members—Index to the present Volume—Reference to the Engravings—Analytical Index to the 25 Vols.

A period of about fifty years has elapsed, since this society first began its labours; and a perusal of the 25 vols. which comprise its transactions will demonstrate, that the society has paid great attention to general improvements in the arts, manufactures, and commerce of the British empire, for the promotion of which it was established.

The respectability, the importance, and the former valuable labours of this society, call upon us to dedicate a very large portion of our work to the detail of the contents of this volume; our labours, indeed, are much facilitated by the excellent summary which precedes the papers, but we cannot help expressing our regret, that the arts, sciences, and manufactures, will receive but little benefit from this publication; and we reluctantly state our opinion, that these transactions do not increase the stock of human knowledge, or add to the reputation of this respectable society.

Under the class of agriculture, the Right Hon. the Earl of Mansfield will be found to have promoted the public interest, by planting 96,000 oak trees.

The Right Reverend the Lord Bishop of Llandaff, has lately devoted some part of his leisure to the planting of 322,500 larch trees, which afford useful, valuable, and durable timber.

The Right Hon. Lord Boringdon, by embankments from the sea, has gained 215 acres of land, which are already become valuable and productive.

Upon a similar plan, William Lawrence, Esq. of Maldon, in Essex, has gained a considerable tract of land, and has thus contributed much to the salubrity of that neighbourhood.

The extensive plantations of fruit-trees made at Heffleton, near Wareham, in Dorsetshire, by Dr. Baine, are planned and managed with great judgment. They are well deserving of inspection by all persons who have an opportunity of encouraging this branch of agriculture.

To Mr. Charles Waistell, of High Holborn, the public are much indebted, for a

very interesting communication of methods to ascertain the value of growing timber trees, at different periods; with a number of useful hints on the means of promoting their growth, and increasing their value: derived from his actual observation and constant attention.

Much light has been thrown on the theory of vegetation, by the very ingenious and extensive experiments of John Christian Curwen, Esq. of Workington Hall, in Cumberland: it seems evident from them, that the opening of the land by the plough, or other mechanical means, is useful, not only in allowing the roots to extend themselves within the soil thus loosened, but also acts in a manner heretofore unnoticed, namely, by promoting, in dry seasons, the evaporation of much moisture from the earth thus exposed to the action of the sun and air, and creating a *pabulum* for the plants, which, absorbed by their leaves, renders them in a high degree luxuriant and productive.

Robert Burrows, Esq. of Great Witchingham, in Norfolk, has been engaged in a very accurate and extensive course of experiments respecting the comparative advantages of wheat, as sown broadcast, drilled, or dibbled; he has minutely described every operation, and accurately stated the expense of each of these modes of culture, the nature of the soil, condition of the land, produce of the corn, and the quantity of the straw: he has drawn inferences from the products, of the advantages or disadvantages attending each mode of culture.

The improvement of waste and uncultivated land, by J. Butler, Esq. of Bramshott, in Hampshire, shows an extraordinary increase of value from his judicious management, he having, at a moderate expense, since the year 1804, rendered 66 acres of land, then worth only 16*l.* 7*s.* 6*d.* per annum, now of the annual value of 145*l.* 10*s.*

Mr. Samuel Curtis, of Walworth, has lately planted a very extensive orchard, containing above 4000 fruit-trees, of various kinds, which are placed with so much judgment as to permit the land betwixt the rows of trees to be cultivated for a series of years, and to yield nearly as great crops as if the fruit-trees had not been planted.

The foot-rot in sheep has been found to be a troublesome and serious disease: the mode of cure pointed out by by Mr. R. Parkinson, of Walworth, appears easy to execute, and, by very respectable certificates, is stated to be found effectual.

Many valuable cattle have been lost from eating too much moist clover-grass, which, by fermenting in the stomach of the animal, furnishes so great a quantity of air as to occasion suffocation, if not timely disengaged. Two methods of relieving cattle loven or swelled by this disorder, have been adopted; one of which is, by passing a hollow flexible tube down the throat of the animal, and allowing the air to escape through it: the other is, by stabbing the beast through the hide into the stomach, and thence allowing the air a vent through the wound. Mr. William Mallis Mason, of Goodrest-lodge, near Warwick, has, instead of a knife for this latter operation, successfully employed an instrument resembling that used by surgeons in tapping for the dropsy, known by the name of trochar and canula.

The usual mode of churning cream to make butter, is well known to be a laborious operation; but this labour is likely to be now considerably reduced, and the business facilitated by the simple and ingenious invention of Mr. Thomas Fisher, of Ormskirk: the head of his churn-staff has a rotatary motion upon a pivot at the bottom of the stall, which completes the work sooner, and with more ease.

The stall-feeding of cattle, with a view to ascertain what breeds arrive at the earliest maturity, and have the greatest propensity to fatten, has been considered an object deserving much attention, and has induced the society to offer two premiums for experiments in this line.

Under the class of chemistry, Mr. William Anderson, of his Majesty's dock-yard, at Portsmouth, has been rewarded for improvements in painting canvas for hammock-cloths, and other articles necessary to be guarded from wet. His process comprises the advantages of being cheap, soon

executed, rendering the canvas pliant, durable, and longer impervious to water, than that heretofore adopted. He has also furnished some ingenious remarks on converting the colours of old painted canvas again to use.

The benefits arising from plenty of vegetables as stores on shipboard, are too well known to require being expatiated upon. and preserved fruits form a luxurious and wholesome addition to our repasts at home. The process of Mr. Saddington, for the preservation of an infinite variety of fruits, without sugar, has a considerable similarity to some of the modes heretofore used; but he has reduced the plan of preserving fruit to so regular a system, and at so cheap a rate, as to render the communication a desirable circumstance to many persons who have met with serious disappointments in attempts for that purpose.

In the class of polite arts, under pages 19 and 20, will be seen, from the various rewards bestowed, that the society have given great encouragement to the efforts of genius in young persons of both sexes, in order to form the taste of those who may in future become patrons of the arts, and to excite a laudable spirit of emulation amongst young professional artists.

In the class of manufactures, the society furnish one instance, among many, which this united empire affords, of the spirit with which its inhabitants meet the difficulties attempted to be thrown in their way by foreign powers. By the ports of the continent being closed against us, it was expected that our manufactures would be destroyed for want of raw materials on one hand, and for want of sales for our goods on the other. Our enemies had even contemplated, with pleasure, the distress which they expected to arise to our navy from want of hemp for cables, ropes, and sailcloth. At this juncture it has been shown. by the experiments of Mr. George Whitworth, of Cuxwold, that fifteen thousand tons of sheeps' wool may be annually advantageously devoted to the manufacture of articles heretofore usually made of hemp; thus furnishing employment to our manufacturers, encouraging and rewarding the farmers, increasing their attention to this article, and allowing the hemp, necessarily imported, to be exclusively devoted to the service of the navy.

The ingenuity of our manufacturers, in facilitating the detail of their business, is frequently displayed by improvements. The ingenious implement lately invented by Mr. Peter Tansley, for cutting shag-edgings, is simple in construction, and affords great facility in executing the work.

Under the class of mechanics many valuable, discoveries are made known to the public; Captain Bolton's highly valuable invention, for forming ships' jury-masts when the original masts have been broken by storms, or in engagements, shows, that from the spare spars, usually carried on board King's ships, and in every merchant's ship, that is properly equipped, jury-masts may be constructed to carry, securely, as much sail as on the usual mast, and so as to enable the ships to prosecute their voyage with safety, and without delay.

The improvement in anchors by Captain Ball, renders them more durable and less liable to damage, than those made in the common way, and of course gives greater security to a ship. His double fish-hooks for fishing the anchor, effects that business with ease, and without the usual risk.

The great scarcity of oak timber for the navy is become a serious object of consideration, and every means for providing a substitute for its use, is of much consequence. Mr. Roberts's invention of securing the ends of the beams of ships by iron works, instead of wooden knees, will be a saving in expence of 300*l*. in the construction of every seventy-four-gun ship. He has not only been rewarded by this society, but after a series of trials, this plan has been patronized by his Majesty, and the Navy Board.

Telegraphic communication has been found of great use in this kingdom, and every means of facilitating correspondence upon this principle deserves attention. The inventions of Major Charles Le Hardy, of the Chevalier Edelcrantz, and of Mr. Henry Ward, all detailed in the present volume, show great ingenuity in effecting, or assisting such communication.

In making enclosures of land great expense frequently arises from raising and

CATALOGUE RAISONNE.

removing large stones, partly exposed to view, and partly buried under ground; the easy and simple mode, by which Mr. Robert Richardson has effected this business, shows that things may actually be sometimes completely executed in a manner difficult to be accounted for theoretically.

Few persons have escaped the unpleasant sensation of being exposed to the inconveniences of a great current of air, between the bottom of a door, and a fire-place.— Mr. John Todd's invention will obviate this evil, and allow the door to pass with ease over the floor carpet.

Various means have been attempted by mechanics to make an universal screw-wrench, or an instrument which could be fitted to the different sized heads of screws. The implement invented, for this purpose, by Mr. W. Barlow, will be found ingenious, simple, and efficacious.

Few subjects have lately been more the topic of conversation, and of speculation, than the effects of carbonated hydrogen gas, in lighting rooms, factories, or places of public resort. The communication produced to the society, by Mr. Clegg, on this matter, will furnish to the public the means of executing plans of this kind, according to modes long established by him. As we consider this paper as one of the most valuable contained in this work, we have presented our readers with an outline engraving of the apparatus employed by Mr. C. for the separation of Carburated Hydrogen Gas on the Distillation of Coal; and, in a future number, we propose to suggest some improvements, which the length of this article prevents us from doing in this.

By the process, about to be detailed, it is stated, that a gasometer, containing 700 cubic feet of gas, weighs about 2 cwt. and that a compleat apparatus, capable of supporting forty lamps for four hours (each to afford a light equal to ten candles of eight in the pound), will cost about 250*l.* each lamp consumes six cubic feet of gas per hour.

Reference to the improved Apparatus for extracting Carburated Hydrogen Gas from Pit-Coal. See the Plate, *Fig.* 1, 2, 3, 4, 5, and 6.

In Fig. 1, A, shows the cast iron retort, into which is put the coal intended to be decomposed by means of a fire underneath it, the heat of which surrounds every part of it, excepting the mouth, or part by which the coal is introduced.* The lid or iron plate B, which covers the mouth of the retort, is ground, and attached by a screw in the centre so as to be air-tight*: C is a shield or saddle of cast iron to preserve the retort from being injured by the intensity of the fire underneath it, and to cause it to be heated more uniformly. D. D. D. represents the cast iron pipe, which conveys all the volatile products of the coal to the refregerator of cast iron E, in which the tar and other products, extracted from the coal, are deposited, and from which they can be pumped up by means of the pipe F. G is the tube which conveys the gas to the top of the cylindrical receiver H; this receiver is air-tight at the top, and consequently the gas displaces the water in the vessel H, to a level with the small holes, where the gas is suffered to escape, and rise through the water of the well I, into the large gasometer K. The use of the vessel H, is pointed out as follows; viz: If the pipe G, reached all through the water, without passing into the vessel H, the gas would not be rendered pure or washed; and if part of the pipe did not rise above the water, the water would have free communication with the tar, besides exposing the retort A, to a very great pressure, so as to endanger its bursting when red-hot. This receiver H, in a large apparatus, is about eighteen inches diameter, and two feet long; the quantity of gas, therefore, which it contains, is sufficient to fill the pipe and retort, when cool, and prevents the pipe G, from acting as a syphon, and exposes the gas to water, without endangering the retort.

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* It would be advisable if the shield be of cast iron (which is to be preferred) to have that as well as the vessel containing the coal, both coated with a luting of fine clay, lime, bullocks blood, and iron filings, which will be found a very durable screen to the iron. If such guard be unattended to, the oxidation of the iron, and destruction of this part of the apparatus, at a temperature of ignition, very speedily occurs.—Edit.

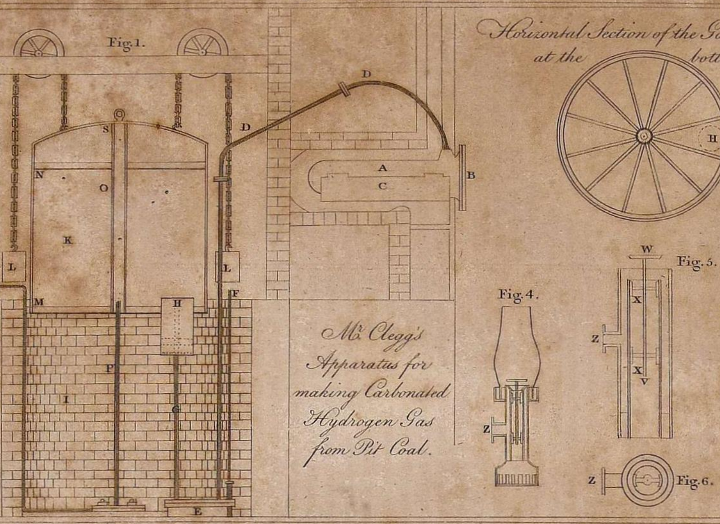


Fig. 1.
Horizontal Section of the Ga
at the bott
Mr. Clegg's
Apparatus for
making Carbonated
Hydrogen Gas
from Pit Coal.
Fig. 4.
Fig. 5.
Fig. 6.

When the operation begins, the upper part of the cylindrical gasometer K (fig. 1), made of wrought iron plates, is sunk down almost to a level with the top of the circular well I, and is consequently nearly filled with water, but it rises gradually as the gas enters it, and displaces the water; the two weights L, L, suspended over pullies, by chains, keep it steady and prevent its turning round, otherwise, the lower stays M of of the gasometer would come into contact with the vessel H. There are two sets of these stays, one shewn at M and the other at N.

There is also an iron pipe O, made fast in the centre of the gasometer, by means of the stays which slide over the upright pipe P, by which contrivance the pipe is kept firm and steady when out of the well; it likewise prevents the gas from getting into the cast iron pipe P; and the copper pipe R, any where but by small holes made through the pipe O, at S, or the top of the gasometer, when the gas is perfectly transparent, and fit for use.

The pure gas enters the tube O, at the small holes made in its top at S, and passes on through the tubes P and R to the lamps where it is consumed and burnt. The seams of the gasometer are luted to make them air-tight, and the whole painted inside and out, to preserve it from rust.

Fig. 2, shews an horizontal section of the lower hoop of the gazometer K, at the part M, with its stays or arms, and the manner in which the iron pipe O, before described at fig. 1, sliding on the tube P, passes through the ring in the centre of the hoop; an horizontal section of the receiver H, appears therein.

Fig. 5, shews a section of one of the gas lamps; the space between the outer tube T, and the inner tube V, is to be filled with gas supplied by the pipe R, shown in fig. 1, where a stop cock is inserted for adjusting the flame, which gas passes through a number of small holes made in the outer edge of a circular plate, shown at fig. 6: this unites the tubes T and V at their tops. V is the inner tube which conveys the atmospheric air into the centre of the flame: the upper part of this tube is conical, or widens outwards, to join a circular plate with holes in it, a horizontal view of which is shown at fig. 6. W is a button which can be placed at a small distance from the mouth of the lamp, and its use is to convey all the air which rushes through this tube to the inner surface of the flame, which assists the combustion much; this button may be set at any convenient distance above the tubes of the lamp, as it slides in the cross bars X. X. by which it is supported in the inner tube. A current of air also passes between the glass tube or chimney, and the outer tube T, through holes made in the bottom of the gas-holder, as in Argand's lamps: this surrounds the flame and completes its combustion, as explained by the view, fig. 3, and section, fig. 4, which have a glass upon each. Z, Z, Z, Z, fig. 3, 4, 5, and 6, show the tube through which the lamp is supplied with gas from the pipe R, fig. 1.

The society, ever alive to the calls of humanity, have rewarded Captain Manby, for his improvement for forming a connexion with a ship stranded, by means of a rope thrown over the vessel, from a mortar on the shore. From the engravings and detailed experiments given in the volume, the method is fully shown, and that it is likely to be the means of saving many a brave seaman from a watery grave. The public will no doubt unite in sentiment with the noble president of the society, who declared, on presenting the inventor with the gold medal, that he had great pleasure in observing, that the means which had heretofore been usually employed for the destruction of mankind were now likely to be advantageously used by Captain Manby for their preservation.

Under the class of colonies and trade, attention has been paid to the encouragement of the British Herring Fisheries, and from the opinions of persons conversant in the business, the herrings cured by Mr. Errington, of Yarmouth, approach nearer in goodness to those of the Dutch, than any of the British cured white pickled herrings.

The Royal Botanical-Garden of St. Vincent, an account of which we omitted in our first number, will be found to flourish under the superintendency and care of Dr. Alexander Anderson, who appears indefatigable in pursuit of the objects of that

establishment. We greatly lament, with him, that owing to difficulties at the custom-house, many valuable articles of natural history are frequently lost or injured, and the kingdom deprived of products, which would eventually improve its manufactures and extend its commerce.

The communications from Dr. William Roxburgh, of Calcutta, show his accustomed zeal for promoting the interests of his native country, and the great resources to which it can have recource, without resorting for assistance to other powers; it is a circumstance highly gratifying to find that canvas of very good quality for ship-sails can be furnished advantageously for the navy, from our East India settlements, and that hemp produced there is reckoned equal if not superior to Russian hemp.

A perusal of the present volume will convince the public that the society have paid great attention, to general improvements in the arts, manufactures and commerce of the British empire, for the promotion of which they were established.

The society take the present opportunity of expressing their thanks to the several public bodies and individuals from whom they have received the sundry presents, not in this volume, and are particularly obliged to Alexander Mitchell, Esq. for the valuable additions to their library, with which he has favoured them from time to time, and hope that his example will be followed by other members of the society, and friends of this establishment.

The society desire it to be clearly understood, that as a body, they are not responsible for any opinion or representation of facts contained in their pages.—They have endeavoured only to compress, into a form more concise, such communications as appeared to them too diffuse when received.

A great increase in the number of members hath taken place, during the last sessions, and the finances of the society are in a very flourishing state. There is probably no other institution in the world where the members have such opportunities of acquiring useful knowledge, and of enjoying such patronage and privileges. To every improvement or invention by which the happiness of mankind can be promoted, the views of the society are extended, and their bounties and rewards reach the remotest climates.

MEDICAL BOOKS.

An Inquiry into the Laws of Epidemics, with Remarks on the Plans lately proposed for exterminating the Small Pox. By Joseph Adams, M.D. F.L.S. Physician to the Small Pox and Inoculation Hospitals, and to the New Finsbury, or Central Dispensary. 8vo. pp. 159.

Dr. Adams has displayed considerable ingenuity in discussing the interesting subject of this little volume. He writes well, and his opinions are consequently more likely to be received and acted upon. We, therefore, regret that our limits will not permit us to refute some of his notions respecting contagion; though we think that most of his readers, who are capable of understanding the subject, will detect the sophistry with which he defends his doctrine; whilst those who deem it true, will hardly be capable of effecting much mischief. The author admits what it is impossible to deny, that a person labouring under typhus fever, in a close apartment, renders the surrounding atmosphere infectious, or capable of communicating a similar fever to other people in the same chamber; but he contends that the fever cannot be regarded as contagious, because if the patient be removed into a large well ventilated apartment, he will not excite a similar disease in other people. Now what is it that renders the atmosphere of a room, containing fever patients, infectious, but something which passes or emanates from the patients themselves and vitiates the surrounding air, which, not being renewed often enough, every thing in the chamber becomes impregnated with the matter of contagion, and is rendered capable of communicating it? When the patient is removed into a large airy apartment, of course, the danger of the infection being communicated to others will be diminished; but who would indulge a rash hypothesis, which, provided the apartment was well ventilated, would induce a physician to permit a per-

son in sound health to sleep in the same bed, with a patient in the malignant typhus, hospital, or jail fever? It is in vain to deny that this fever, in its worst form, sometimes visits those who have every possible comfort and accommodation: whilst it is sometimes communicated to individuals in the same family, where every probable means of prevention has been practised.

A Dictionary of Practical Surgery: containing a complete exhibition of the present state of the Principles and Practice of Surgery, collected from the best and most original sources of information, and illustrated by Critical Remarks, by Samuel Cooper, Member of the Royal College of Surgeons, London; and author of 'The first lines of the Practice of Surgery,' 8vo. pp. 752, 15s. *boards*, 1809.

This volume is compiled and arranged by the hand of a master, and will prove a most valuable acquisition to every professional man, who has not an opportunity of consulting many books. Surgeons in the army and navy, especially, will derive benefit from this publication; and we have no hesitation in affirming that its perusal will not disappoint expectation.

POETRY.

Horæ Ionicæ: a Poem, descriptive of the Ionian Islands; and part of the adjacent coast of Greece; by Walter Rodwell Wright, Esq. sometime his Britannic Majety's Consul-General for the Republic of the Seven Islands.—Octavo, pp. 67.

To minds which have been early impressed with the charms of classic lore, the title of this little book is exquisitely seductive. Those who have wandered with Ulysses in Mæonian verse, will anticipate with a lively expectation the pleasure of retracing these hallowed scenes in modern verse and clothed in modern imagery, softened as the objects have necessarily been by the lapse of time and by the revolution of so many ages. To discover how many ancient features are still discernible, to compare the manners of the present inhabitants with those of Alcinous and Nausicaa, to behold in the unchangeable aspect of nature those streams and mountains, those coasts and promontories and bays, which have been particularized by the descriptions of genius, are motives of highest import to the classical scholar, and offer such enjoyment as none but the real scholar can be capable of experiencing.

Having from our infancy fostered sensibilities which render us eager to participate in such enjoyments, we seized the poem of Mr. Wright with considerable avidity. Our gratification has not been adequate to our expectations. Through the medium of that gentleman's versification, we have caught a weak unsatisfactory glimpse of the Ionian Islands, where our fancy shadowed ten thousand historical and poetical forms ready to people every scene. It was not the partial interest that awaits a *Cooper's Hill* or a *Windsor Forest;* or that elevates the expectation of the public towards a promised *National Epic*, which might have been attracted by a poem descriptive of these Grecian Islands,—it was the whole literary world, that might have been fascinated by such a theme. Disappointed and disgusted must the world of literature be at discovering the unequal execution of this arduous attempt.

How many *amateurs* of poetry do we daily meet with, who by dint of reading the works of our best authors, possess themselves of a certain set of images and of a mingled chime of versification! These images and this gingle they apply to new objects, and persuade themselves that they are composing new poetry. Thus Mr. Wright commences his *Horæ Ionicæ* with—

"In that dark season, when the Sun declines."

and thereby sets Pope's Temple of Fame before our eyes in a manner very disadvantageous to his own production. When an author can think for himself, he will always find words of his own. Poets with similar feelings will undoubtedly very frequently clash in their expressions, but he that goes a begging for words certainly becomes liable to the suspicion that he is also in want of the ideas which those words are to convey.

Mr. Wright begins his poem with a very strained image of the empire of winter and its limits. Having told us that—

"His storms invest Thessalia's rugged steep."

We are informed—

"Here, as if Nature's law restrained its course,
The wintry tempest spends its latest force."

What the qualifying (*as if*) has to do in this place, we confess ourselves at a loss to determine; and if Mr. Wright has discovered any law besides a law of nature by which a tempest may be arrested, we hope that he will communicate it to our Houses of Legislature, that it may be converted into an act of Parliament for the benefit of our navy. In the next distich we are told of a *sky* that *lies* unruffled,—and we are ready to exclaim, O the unconquerable necessity of a rhyme that brings down the sky in this sort about our ears!—

Much of Mr. Wright's versification is, however, less objectionable: we frequently meet with flowing and elegant lines, and are here and there surprized by imagery which if not new in poetry, receives new features from its position.

The first Island to which Mr. W. conducts us is the modern *Corfu*, the Scheria, the Phæacia, the Corcyra, and the Drepane of the ancients. The beautiful aspect of luxuriant nature, where all her richest powers of vegetation are displayed beneath a cloudless sky, is described in an animated tone of verse, and with a fullness of harmony congenial to the scene. The position of the garden of Alcinous is suggested, and depicted, with some bright poetical touches; and we are pleased to learn that at the mouth of the Crissida, there is a rock,

"Whose rugged lines a ship's rude semblance keep,
And still it seems to plough the foaming deep,
Just at the point, where parting rocks divide,
And yield reluctant entrance to the tide."

The classical reader need not be informed that this rock is the vessel of Ulysses, and will recollect the cause of its preservation. "This" says Mr. Wright in a note "is another proof that the Phæacia of Homer was not merely a picture of his imagination. The situation of this little rock, in the midst of the narrow channel which forms the entrance of the old harbour, suggests most naturally, the idea of a vessel arrested at the moment when she is entering the port: and its size and appearance are by no means incongruous with this poetical metamorphosis."

Among many narratives that the Greek historians and poets could have furnished as embellishments to a descriptive poem, we find the rebellion of the Corcyrians against Corinth, the defection of the loyal body of Corcyrians from the rebellious islanders, and the subsequent massacre of that body when defeated by their countrymen, judiciously selected from Thucydides, but very feebly detailed. It is no easy matter to compress a subject in poetry without injuring those points of connection which render the whole narrative clear and explicit. Mr. W. has confused his story with a dazzling sort of abruptness;—he has left his reader to grope, in the dark, for those circumstances which elevate his strains into rhapsodical exclamations. We confess that we were forced to refresh our memories with a perusal of the suggested passages in Thucydides before we could comprehend this hasty and violent episode. The siege of Corfu by the Turks is related in the same indistinct manner; and the same criticism applies to other incidents that occur in the description of the other islands.

The barren and almost deserted island of Ithaca, now called *Val di Compare or Theachi*, is equally unfruitful in subjects for this author's celebration. Had he been trading for the modern produce of these islands, and freighting a vessel with Corinthian plums for the puddings of our farmers, we must have excused his passing the sterile dominions of the Son of Laertes; but how rich are those naked hills with classic produce—how much might he thence have brought to feast the ardent and enthusiastic pupil of the muses! Phorcys, Cephalonia, Same, and Zacynthus are next described, and in the last we are told that a stone was discovered with an inscription that seemed to indicate it to have been the burial place of Cicero. This story perhaps may not appear altogether absurd when we recollect that when the emissaries of Anthony put that illustrious Roman to death he was endeavouring to escape towards the sea-side, where he had prepared a vessel, to which

his attendants might have afterwards conveyed his mangled body.

If it is any praise to say that we sincerely wished this poem longer—less dependent on imitation, and more free from those incongruities and inversions of the sense, to which unpractised rhymers are frequently liable, such praise we are willing to bestow on this effort of Mr. W. To interest is always to merit some degree of approbation. We have certainly been interested in this poem,—but our interest is unsatisfied, and we fear that the subject has had more influence over us than the powers of the poet.

The Memoirs of the Life and Writings of Percival Stockdale, containing many interesting Anecdotes of the illustrious men with whom he was connected. Written by himself,—Octavo, 2 Vols. 1st pp. 462. 2d. pp. 481.

Success in the walks of literature does not depend on talents alone: the subjects on which talents are to be exerted, must be well chosen; their claims to public interest must be indisputable; they must be pursued with an equal tenor of perseverence, and with all the aids that learning and general information can afford to the exertions of genius. It is true that we frequently find productions received with considerable favour, which have very few of the marks of a vigorous or well-exerted imagination; but this happens on account of some temporary interest which may be attached to them: they are read hastily, and then as hastily consigned to oblivion, and the names of their authors are scarcely ever the objects of inquiry, much less of recollection. For a man to attempt to live by literature, and at the same time to expect that his productions shall live in eternal fame, is to have entered upon the daily labours of the muses, without having formed a just estimate of the value and durability of *saleable* compositions.

In perusing the memoirs of a man who while he remained one of poverty's most indolent slaves, and "Daily dug the Muse's mine for gold," expected that Fame accompanied his labours, and believed that an immortal reputation could be made out of the *dirt* which he threw about him, we are at the same moment inclined to pity and to ridicule the idle effrontery of such feeble vanity. On a list of thirty works, the names of which have perished from the memory of man, does Percival Stockdale, in his 72d year, publicly announce his certain dependence and hope of imortality. This is a species of faith not uncommon among authors, and perhaps not inadmissible among Methodists: it is not *faith without works*, to be sure, but neither is it *faith in good works*, or faith in works that *have any longer an existence;* if, therefore, *faith* alone can give immortality, we pronounce Mr. Stockdale to be one of the elect—— of Parnassus.

Mr. Percival Stockdale was born in the year 1736, at Branxton, in Northumberland, two miles south of the Tweed:—what a pity that he missed the gift of *second sight*, by the short geographical distance of *two miles only!* How many *false* hopes would he have discarded—how many *false* friends would he have avoided—how many *false* suggestions of his talents would he have mistrusted, if instead of that wonderful knowledge of human nature, and of the consequences of human actions, which he tells us "every thing conspired to let in upon" him, he had imbibed a small portion of second sight, which is the birthright of the wary Scot. Being the only child of indulgent parents, who believed that in his vivacity they discovered wit, and in his petulance genius; we find that in his infancy, his mind was strongly imbued with presumption. It is impossible to read of the spouting and *sprouting* talents of this astonishing child, and of the predictions of his father, and of his father's friends, concerning his future literary eminence, without fervently and charitably wishing that they had all been only two miles nearer to the *land of second sight!*

It would exceed our limits were we to pursue this *ball of vanity* through all its course on an uneven and irregular world. It bounds and rebounds without any certain direction:—without making any impression where it strikes,—without attracting any attention when it flies. The motion it receives is rather from the foot than from the racket; for it seldom rises high

enough for the amusement of the gay, while it is perpetually in the way of the busy. Throughout his youth, whether under paternal and domestic care at his father's parsonage, or under academic thraldom at Alnwick and Berwick, or under the more serious tuition of the professors at St. Andrew's University, to which our hero at the age of eighteen obtained a *bursery*, or presentation to an exhibition, we find Percival Stockdale a turbulent and dissolute subject. This turbulence is by himself stiled greatness of mind, and he ventures to draw a comparison between Charles XII. of Sweden and himself, which extends to thirty pages, and terminates in the self-exaltation of *his mighty self*, even above the admirable madness of the impetuous Swede. For the army, Mr. Stockdale deserts the church; and again, for the church, he deserts the army. Scarcely is he ordained but we find him a curate in London, writing critiques on the theatres, and cultivating an acquaintance with the players: a poet, a reviewer, a pamphletteer, a translator, yet immersed in idleness and envy, he is sometimes the uneasy companion of the greater writers of his age, but never the friend of any one. His general resource when literature would no longer maintain him, seems to have been a chaplaincy aboard one or other vessel of war. With a true contradictory spirit, he is no sooner settled in two snug northern livings, than he resolves upon a residence among the Mahomedans of Algiers, but for what precise purpose we are at a loss to determine: certainly not to make converts to christanity! The disciple of the *divine* Rousseau who omits the *Reverend* distinction that belongs to his sacred profession, as if he were conscious that it belongsneither to his principles nor to his actions, seems to have thought more of enjoying the luxuries of a *warm and animating* climate, under the roof of Mr. Matra, the British Consul, than of disturbing the theology of Western Barbary. Disappointed of this pleasing expectation, he returned to England: but not immediately to his livings. Any part of the island has greater attractions for Mr. Stockdale than his church at Lesbury, and any pursuit is more congenial to his wavering mind, than the writing and preaching of sermons. Yet with some small interruptions he appears to have past the last five years of an old age that ought to be in want of such repose, in the tranquillity of his parsonage. There we will leave him. His book is written with vivacity, and contains many anecdotes concerning Garrick and Johnson, that cannot fail of creating considerable interest. His vanity renders him often truly amusing; it caricatures him with his own pencil, and throws such an extravagant breadth of colour over his figure, that we overlook the deep shadows which intervene, and we are gratified even to the highest risibility, where we ought perhaps to condemn with disgust.

Palestine: a Poem: recited in the Theatre, Oxford, 1803. *To which is added, The Passage of the Red Sea. A Fragment, by Reginald Heber, London*, 1809, *large quarto*, 40 *pages*.

These are poems of great promise. The versification is generally rich, high-toned, and animated. It flows frequently with much of the majestic melody of Dryden, but less happily doth it rolls itself through the "long-re-sounding" Alexandrine. This magnificent line has been almost banished from the heroic verse of modern compositions. Few, indeed, are able to estimate its advantages, and still fewer know how to use it to advantage. Mr. Heber too often introduces it, merely because it allows him two syllables more than another line; hence his Alexandrines are always flat, tiresome, and unwieldy. The lamentation over the miseries of Palestine, and the invocation of the guardian angels of the land are sublime and pathetic passages. In these we object to nought but the use of *has* instead of the more poetical sound *hath*. The present inhabitants are described with much energy; but the state of the ancient and modern Jews is narrated with less fervour; the best thoughts are dragged from scripture or from well-known poems, and strike the ear feebly, with accustomed vibrations, like the sound of the afternoon Church-bell in the parlour of the parsonage. The popular superstitions of the Arabians concerning Solomon may be curious, but they

are certainly not of an admissible nature. The *efficacious* employment of necromancy ascribed to a king to whom God had given all wisdom, is absurd: his harlots might seduce him to the worship of other gods, but to celebrate him for the effects of such worship is ridiculous, and even impious. The crucifixion is exquisitely pointed out, without any recourse to common-place detail. The destruction of Jerusalem by the Romans is another sublime *morceau.* The incidents that have since that period occurred in Palestine are forcibly and succintly depicted, but the conclusion taken principally from the revelations is almost unintelligible: and, where intelligible, it is loaded with those irregular metaphors, which are much better suited to *prophecy* than to modern *poetry*. Figures more frequently derived from the works of other authors, than from the natural conception of the writer are numerous: the book of nature is open to all real poets, and one new idea is worth a waggon load of the best, from the best writers. He that will not think and feel for himself, must not expect to be very highly esteemed, although, with all the charms of embellished versification, he remodels the thoughts and sentiments of others.

The Passages of the Red Sea is a fragment which possesses greater beauties and greater faults than the preceding poem. The subject is capable of being treated not only with sublimity, but with a novelty of imagery, of which very few topics are susceptible. By what Mr. Heber has given us, he has made us extremely desirous of more.

The Mother: a Poem, in five Books, by Mrs. West, author of "Letters to a Young Man."

Mrs. West, whose pen has ever been devoted to the cause of virtue, and who has made it subservient to her best precepts, now steps forward to blend the poet's bay with those wreaths she had previously acquired, and which will be readily awarded to her by every mind of taste and feeling, on perusing her recent poem, 'The Mother:' as much distinguished by its poetic ease and elegance, as by the purity of its principles, and the correctness of its precepts. In tracing the maternal duties, Mrs. West has employed neither a light or careless pencil; and, in all its touches we evidently see it guided by the hand of *experience* and *truth*—marking them in their progress, after those of infancy, she thus beautifully and justly places amongst the earliest and most important of them "Religious Instruction:"

"Is there a scene of danger, or of guilt,
Danger past hope, guilt irremediable,
Thro' which Religion's bright refulgence casts
No guiding ray benign? Is there a pang
She cannot heal? A woe to which her voice
In dove-like murmurs does not whisper hope?
Gilt by her beams, the sister virtues look
More beauteous: Love and pity, there refin'd
From earthly dross, assume the sacred form
Of Charity, all perfect and all pure—
Sublim'd by her, valour transports its name
To Christian fortitude—patient to feel
And mighty to perform."

After pursuing, in the same strain of poetic spirit, the "Mother's" task, through all the different, yet equally interesting periods of infancy, childhood, and opening life, she closes her volume, not as we had hoped she would have done with an enumeration of those rich and envied *rewards* that spring from maternal cares and watchfulness, but with "maternal sorrows," of which she produces a variety of instances. In tracing the picture even of real life, we cannot in justice always do it in the darkest shade of colouring--even in the most gloomy horizon, there is sometimes illumined by sunshine, and in running the race set before us, how few would reach the destined goal, without the prize in view.

We ardently hope that in seeking her's, Mrs. West may in opposition to her own song, experience nothing but maternal pleasures. If the voice of public fame, or the stronger claims of domestic worth, entitle her to it, we know no one to whom such a recompence would be more justly and readily awarded.

English bards and Scotch Reviewers.

Armed like Briarius with an hundred heads, and the iron scourge of criticism in each, the author of this work steps forward to

attack the uncounted band of English bards, and also Scotch reviewers. He has done this in many instances, we are ready to allow, with equal poetic taste, spirit, and truth; but in many others with indiscriminate and unjust severity—and the rod is, indeed, not held up here *in terrorem* only; but we would remind him that indiscriminate censure, is as little heeded as indiscriminate *praise*. Few, very few indeed are the bards who obtain the latter from the author of the present work. We think in that extensive muster he has made of the literary corps, he might with justice have dispensed a larger portion of his laurels, and not have withheld them, as he has done in many instances, where they were *due*. Like him, we would refuse them to the Southeys, and Coleridges, of the day, but surely the star of *hope* is not to shed its solitary splendor in the poetic hemisphere—scarcely another bard but her Campbell is allowed a place there. We are ready to agree with the author whilst making his domiciliary visit to every department of the muses, that the dramatic one, more than almost any other, calls loudly for the necessity of reform: but we must differ from him when he ventures to call, as in the following line, upon the chosen spirits of his favourites to effect it.

"Arise George Colman, Cumberland awake."

We can only say, we hope the latter will not appear with his Ephemeral Opera, "The Jew of Mogadore," in his hand, lest the remedy should in this, as in many other instances be worse than the disease. If the limits of our work would permit, we should certainly present to our readers, the author's beautiful tribute to the memory of that transient sun-beam of genius Henry Kirk White. It does equal credit to the poetry, and the feelings of the author, who has certainly, by this work, obtained no undistinguished place in the temple of the muses.

Elements of Art; a Poem, in Six Cantos, with Notes and a Preface; including Strictures on the State of the Arts, Criticism, Patronage, and Public Taste. By Martin Archer Shee, R. A. London, 1809.—*Octavo, pp.* 400.

We shall not expatiate here on the well-known merits of Mr. Shee, either as an artist, or as an author. In both these characters the public have been some years upon a familiar and friendly footing with him; and whether he comes from his easel or his desk, he is sure of a cordial welcome. A preface, of considerable length, runs with vivacity, through a variety of topics: he apologizes and he explains: he assures us that some satirical sketches, introduced in his poem, have positively no personal reference; and then, coming across the British Institution, he thanks the *liberal* founders for what they *have* done, and tells public expectation, which has annually looked down Pall Mall in hopes of seeing a miracle, that these "*enlightened* friends of art, must be convinced of the utter inadequacy of their present plan, to effect the objects for which their establishment appears to have been formed." Thus having in his prefatory overture touched lightly upon many of the strains of which his poetry, and the *notes* of its prose accompaniment, are to consist, Mr. Shee gives us a good idea of the manner, and the motion of the entertainment he sets before us.

Theories in verse lie under all the difficulties of theories in prose, and a few more. *A definition* is such a *didactic downhill*, that it is ten to one but that the best rhymer, who ever sat in the Pegaséan saddle would break his neck before he came to the bottom of one. Here, then, the didactic poet must try the wings of his steed: he must leap the precipice in the short flight of an invocation. He must personify what he ought to define; and giving its intended attributes different degrees of consanguinity, he will presently have as rich a cavalcade of "Virtues, powers, &c." as any poet might wish to address. We are sorry that Mr. Shee's Pegasus stumbles terribly in being spurred to this flight. The following lines sound sadly at the commencement of a didactic poem: thrice read, they still stagger the reader: the meaning just glimmers through the distorted phraseology; but like a distant light, it is seen and

lost fifty times before we can get into its true direction.

"Spirit of heaven! descending to adorn
Life's brighter days, of peace and order born;
In human hearts when hunted from his lair,
No more the gloomy savage harbours there;
When reason's ray the clouded soul has clear'd,
And science long has labour'd—Art appear'd—
Time form'd a temple for the guest divine,
And virtue's incense purified the shrine."

These inverted phrases, and these combinations of *Prosopopœiæ*, are sins against that power of Taste which they are intended to adorn. But no sooner has the poet got through, or rather, got over the difficulties of his outset, than we find him ambling, curvetting, and cantering along the regular road of instruction in the most agreeable manner possible.

In the first canto, we find the pupil of Painting consigned to the guidance of genius. *Genius* is not defined in the poem, and while the author endeavours in the notes to confute the excellent definition which Dr. Johnson has given of it, he has not ventured to give any other in its place. The mere assertion, or rather the mere suggestion, that genius is an innate mental principle, is worse than absurd, after the reasonings of Locke and Helvetius: we cannot allow to either the poet or the artist an *iota* of that superstition, which would fain insinuate, that *genius* is something mysterious, and above our comprehension; we might as well admit all the incomprehensibilities of an inspired fanatic concerning the heinous sin of blending religion with common sense, and of investigating our faith by the light of our reason. As bodies are born less or more perfect in their members, so are minds in their faculties: so far genius may be said to be innate, because genius is perfect mind. But as a perfect body may be "*accidentally determined*," (according to the phrase of Dr. Johnson), to grace a drawing-room, or to hold a plough, to command a regiment, or to carry coal-sacks, to be ornamented with lace and diamonds, or to be defiled with rags and filthiness; so may perfect mind be *accidentally determined* to pursuits of imagination, or to mechanical labours—to poetry, or to Dutch-clock making, to painting or to pastry, to music or to the crying of brick-dust. What Mr. Shee calls *genius* is a direction or habit of genius. This direction, or habit, is frequently determined by impressions so early as to give it the appearance of being born with the mind itself. The instances which Mr. Shee produces are erroneous, because the definition of Dr. Johnson does not, as he interprets it, ascribe "to genius the capability of general excellence." Mr. Shee does not perceive the limit contained in these words of our great moralist "*determined to some particular* direction." Cicero, therefore, whose mind was determined to the direction of oratory, was an indifferent poet; and Pope, whose mind was determined to the charms of poetry, "*directed* his abilities," in vain, to painting, because his perceptions were pre-occupied. Nor would Dr. Johnson have furnished a refutation to his own remark (as Mr. Shee rather petulantly asserts) "had he been *accidentally determined* to the direction of painting or music. The *accidental determination* mentioned in the doctor's definition cannot be supposed to be *involuntary*, because, although one man may make another the agent of his will, yet he can never make another the *willing* agent of his will. Dr. Johnson therefore could never have been determined to the direction of painting or music, while, by the organization of his eye and his ear, he was incapable of receiving those impressions, that *accidentally determine* men to become painters, or musicians. Had Dr. Johnson possessed the eye of Michael Angelo, or the ear of Handel, and had that eye or ear caught the determining direction of those great men, there is no doubt but with his immensity of mind he would have wrought miracles in either of those arts. We have been thus explicit on the subject of genius, because Mr. Shee's misconception of it is the reigning error of his work, and is liable not only to feed conceit, but to repress exertion in many of his youthful readers.

Having disposed of genius both in his notes and his text, Mr. Shee proceeds to describe judgment in some very excellent lines.

"Judgment, supreme o'er all the powers of
thought!
By penetration from experience caught,
Clear prism of mind, where sage Reflection
views
Truth's purest colours freed from Error's hues!
Safe pilot of the soul! without whose aid
Equipp'd in vain, Ambition's anchor's weigh'd:
Science, misguided, quits her course sublime,
And Learning founders with the freight of
Time."

This crowd of personifications, each coloured with its own splendid metaphoro, is, however, too gaudy a picture for the cabinet of taste. But Mr. Shee is a *mannerist* in poetry, although he condemns mannerists in painting; and therefore like all mannerists, he leaves the natural and selects the splendid. In Mr. Shee's *manner*, the above lines are certainly excellent. Metaphor and Prosopopæia are to poetry, what warm tints are to painting: he who depends on them for effect, may dazzle the judgment of the tasteless, but will disgust the cultivated mind of him, who has studied the genuine beauties of nature.

But while we *thus* commend Mr. Shee's verse, we cannot permit him to expatiate, at his ease, in a long prose note, upon the inefficacy of instruction. When a man of genius has a pupil of genius, under his tuition, the mechanical aids will not be *all* in the power of the master to communicate. The circle of sciences, which assist the powers of the artist, would furnish such a man with many objects of instruction. If he cannot inoculate his own taste or transfuse his own feelings (and, indeed, it would be very detrimental to the arts if he could) he can place such objects before his pupil as must necessarily awaken taste and excite feelings. He can favour those impressions that give genius its bias. Skill and science, and the great, though despised, energy of habitual application, are communicable; and sentiment can always be influenced, and ought always to be influenced, by more matured judgment. Mr. S. is too apt to give an unlimited sense to the authorities which he quotes. When Sir J. Reynolds said "that those who have talents will find methods for themselves," he meant not to assert that innate genius possessed in itself science, skill, and taste. Such doctrine would be manifestly absurd. If talents (or rather the powers of perception) *find* methods for themselves, it is certainly better that those methods should be laid in their way, and that their search should rather be directed than left entirely to the guidance of chance. Genius will frequently seem to reject precept, and to delight in discovery: but it is not real genius which does so: it is generally the petulant vanity of little minds. Genius listens to precept with avidity: imbibes, compares, discriminates and selects; and while it appears to acquire methods of its own, only exhibits new combinations of the ideas and impressions that it receives.

The superior opportunities of the poet, beyond those of the painter, of being able always to command the best models of the art, are alluded to in verses of equal richness, and with less false imagery than many in the poem. The following allusion to the beautiful simile of a bird encouraging her young to fly, which Goldsmith has introduced into his 'Deserted Village,' and which is to be met with in Ovid, Valerius Flaccus and Claudian, is truly poetical:—

"Castalia's sons surround him as he sings,
Prescribe his flights, and exercise his wings;
Before his eye in bright example rise,
And hovering soar seductive to the skies."

The nature of our publication will not permit us to pursue this analysis further at present; but we do not, therefore, dismiss the examination of such a work as this of Mr. Shee so hastily from our pages. The poem of Fresnoy, and the various lectures of Sir Joshua Reynolds, Fuseli, and Opie were not calculated to disseminate so widely the spirit of criticism on the arts, and on public taste, as is this poem. There is a splendour of manner, and a terseness of point that will not only please, but strike. Mr. Shee shoots not with an unbearded arrow: unfortunately he does not always aim aright, and some of his highest, but random shots are too likely to wound the crowd in their fall. We shall, therefore, continue this investigation minutely in our next number. We profess ourselves in some degree the protectors of public taste. Wit and

singularity are insidious foes: admitted in the disguise of friends they wound and disfigure the most simple and unoffending truths, and triumph in the defloration of the loveliest beauties of nature.

(To be continued in our next.)

MR. KENTISH'S WATCH CALENDAR.

WE were so well pleased with the ingenuity of this WATCH CALENDAR, that before we knew that the ingenious author intended it for *sale*, we had procured a Cut of it by MR. C. NISBETT, in order to present impressions from it to our Readers. MR. KENTISH (notwithstanding that he sells them at 1s. 6*d.* each) having liberally permitted us to pursue our plan, we are happy in affixing it here; and we refer to the Advertisement at the end of the Number for an Explanation of the plan, object, and utility of it.

CRITICAL CATALOGUE OF MUSIC.

A Cento, consisting of Ballads, Rondos, Glees, &c. &c. composed by W. Shield, Musician in ordinary to his Majesty. 12s.

We consider Mr. Shield as one of the best melodists this country has produced. His style of composition is simple and unaffected, occasionally scientific, but never abstruse or pedantic.

He never oversteps the modesty of nature, in pursuit of novelties, nor ever looks after those *originalities*, which are not to be met with in the best authors, because they have had the judgment and good sense to avoid them.

This work appears to be not exactly the *refuse*, but certainly the *contents* of Mr. Shield's port folio, which he seems to have discharged, in order to "*prevent papers from accumulating.*" The words are said to be chiefly extracts from the following authors, *alphabetically arranged*;—Aristotle, Bias, Bion, Cunningham, Dibdin, Dryden, Elliot, Ellis, Field, Fitzgerald, Green, Hoare, Hunter, Lansdown, Milton, Rannie, Richardson, Scott, Shakespear, Sheridan, Socrates, Swift, Tasso, Thales, &c.

We think there is something like the appearance of affectation in this accumulation of great names to usher in some of the very trifling sentiments, which appear in this collection. We should have thought it very unnecessary to quote Socrates as authority for the observation, that *good men eat to live, and bad men live to eat.* If the old philosopher could rise from his grave, we think it would surprise him not a little to find this trite, and certainly not very defensible aphorism *set to music*; nor does it strike us to have been necessary for any other purpose than the introduction of Aristotle's name into the title page, to have quoted his authority for *Friendship is one mind in two bodies.*

We admire the songs, particularly "*O thou that leavest me half a heart,*" and other solo pieces much more than those which are in parts. The melody of this song is eminently beautiful, and is something similar in style to the air "*Gramma chree Molly,*" better known, perhaps, as the air of "*Had I a heart for Falshood framed.*" It is admirably adapted to display the taste of those who are fond of introducing what Mr. S. calls the fashionable *Riffioramenti.* The quiet accompaniment is judiciously calculated to give free scope to the singer's flights of fancy, and may be considered as an excellent model for those accompanists, who are more intent upon the display of their own execution, and rapidity of fingering, than desirous of *assisting the singer.*

"*The Wandering Laddie,*" is a very pleasing song in the Scottish style, and Mr. S. has, in the different verses, altered several passages with very great skill in order to render them more appropriate to the words. There is much playfulness in the ballad of "*You pretty birds that sit and sing.*" There is likewise much ingenuity, and a considerable share of science, displayed in the enharmonic transitions introduced in the canzonet "*Relenting Delia.*"

Of the Round we give the preference to that entitled *the Death of Lovely Delia.* The g flat at the word *adieu*, is unexpected, and happily introduced.

We confess we do not like the naked fourths between the first and second lines at the words "*for grief,*" we have the same objection to the *c* and *b* at the beginning of this Round when the second voice enters.

Of the Duetts we prefer "*True Blue for ever.*" The style is bold, animated, and well adapted to the words, although better calculated for a Theatre than for performance in private. One of the passages in

page 24 is similar to part of a finale of Signor *Paer* which Mr. S. with great candour notices in the following ingenuous observation.

"The passage between the asterisms, I have lately met with in a finale of the ingenious Par, (we believed Paer) which was published long before I supposed myself the author of it. This acknowledgment will, I hope, acquit me of intended plagiarism." We recommend this ingenuous avowal of Mr. Shield, to the imitation of such writers as are in the habit of borrowing from others, and weaving into their own originality whole passages, *without any acknowledgment at all.* We do not observe among the Glees, any one that merits to be ranked with this author's *Load stars.* We were better pleased with what Mr. Shield calls a *Ballad for four voices;* these pages are of unequal merit, and if in his adherence to natural melody, Mr. Shield has perhaps occasionally suffered himself to be led into some common place passages, yet upon the whole, this work is intitled to the praise of possessing considerable variety, as well as merit, and not unworthy the great abilities of this amiable and truly respectable Professor.

A New Method *for the Harp*, composed *after the Principles of the Parisian Masters*, compared *with Count Newbourg's New Method of Fingering*, increased *by Observations, Examples, Lessons, &c. &c.; and dedicated by permission to her Grace the Duchess of Montrose, by Count St. Pierre de Newbourg, p. 12s.*

This will prove a useful work to such as are learning to play upon the Harp; the style and system of *fingering* in particular are much improved.

As this appears to be the production of a foreigner, we shall make no observations upon the obscurity of the title page, which is to us almost unintelligible. The instructions and directions contained in the work, although liable in some degree to a similar objection, are very useful, and we think the Count de St. Pierre, has succeeded in greatly improving upon the present system.

The first verse of every Psalm of David, with an Ancient, or Modern Chaunt in Score, adapted as much as possible to the sentiment of each Psalm, by J. Beckwith, Mus. Doc. Oxon. p. 18s.

It is one of the best collections of Chants we have met with, and it is no faint praise to say, that Dr. Beckwith's own Chants are heard with pleasure after those of Gibbons, Hayes, Blow, Alcock, Purcell, Cook, &c. &c. One of the finest in this collection is by Battihill; we are sorry Dr. Beckwith did not include the one in three flats from the same admirable author, we think our readers will be obliged to us for subjoining it *(See the plate with Chants.)* Dr. Crotch and Dr. Clarke, have both contributed some Chants, that are highly creditable to their abilities.

The fine Chant to Psalm 13, in page 6, without a name, was composed we believe by Purcell. In the last cadence, to the Chant, Psalm 17, page 8, the thorough bass is erroneously marked, it should be the chord of the $\frac{6}{4}$ instead of the 4th.

In the Psalm 39, page 16, we should prefer a *b* in the Tenor, instead of *d* (see bar 2.)—In the cadence of Psalm 44. page 18, the last *g* in the Bass should be marked with a natural, instead of the figure 3.

In the 12 Bar, page 21, by taking *b* in the Tenor instead of *d*, the chord would have its third, of which, by the present construction of the parts it is deprived.

There is a ludicrous mistake of the printer in Psalm 73, page 30, where the same passage is sung backward and forwards, marked by the proper technical terms, *Recte* et *Retro*, which are, marked in the Organ Part, *Recitative* et *Recitative.*

In the 9th Bar of the *Organ Part*, Psalm 77, page 32, the *g* sharp in the Treble, would be better changed to *E* (on the first line), which will prevent the consecutive octaves that now occur with the Bass. The *b* flat, is remarkably well introduced in the following bar but one. This Chant is dis-

figured by two 5ths between the counter tenor, and tenor in bars 12, and 13, of the vocal part.

The same defect occurs in the same voices, bars 4, and 5, of the following Chant.

The first part of the Chant to Psalm 80, seems to be nearly the same as that to Psalm 53.

To the Organ Part, Bar 2, Psalm 113, page 48, the sharp sixth is omitted.

The Chant to Psalm 117. is founded upon the same bass as that commonly known as the Grand Chaunt, which is in the collection adapted to Psalm 47.

The melody and harmony of Bars 8, 9, and 10, page 35, are exactly similar to other Chants by Dr. Hayes, &c. Psalms 132. 86, and 17.

Bar 5. in Organ Bass, Psalm 119, the dot after the minim, and a *d*—(similar to the Vocal Bass) are wanting.

The Chant to Psalm 121, is exactly similar to one adapted to Psalm 114.

There is a *c* wanting in the 7th bar, Treble part, page 66, at present it is the common chord instead of the $\frac{5}{}$.

Young Lochinvar, a Glee, for three voices, composed and inscribed to Sir James Graham, by J. Mazzinghi. 3s.

Mr. M. has, in this composition, given more variety to the expression of these words than the other composers we have already noticed, who have adapted them to music. But we much doubt if it can, with propriety, be called a glee, since he has merely harmonised a short *phrase* of the melody, and the only point in which it differs from *a song* is, that the verses are *alternately* sung by *different voices*. It is remarkable, that Mr. M. has expressed the words "So faithful in love, and so dauntless in war," by a repetition of the same passage, a defect we have already pointed out in the adaptation of these words, by Messrs. Attwood and Whittaker.

There is, however, something very pleasing in the melody, which is appropriately written in the Scottish style. There is, perhaps, something of a monotonous effect produced by the two frequent repetition of the *phrase* that is harmonised. The two first notes of bar 12, page 2, should be a semi-quaver and a dotted quaver instead of quavers. If sung as at present marked, it loses the Scottish character; but upon the whole we give this composition the preference to any other arrangement of these words we have yet seen.

The Sailor, a Canzonett: the words by T. Rogers, Esq. the music by T. F. Walmsley. 2s. 6d.

We have not met with any thing lately that has afforded us pleasure equal to what we have received from this canzonet. The words are conceived with great judgment and expressed with great fidelity. The connoisseur need not travel beyond the first symphony, to be convinced of the superiority of Mr. W.'s style over the *soi disant* composers, with whose common-place trash the musical world have the misfortune to be so much annoyed.

The first movement unites the science of Haydn, and the tasteful elegance and feeling of Mozart. In the last movement, which is in $\frac{6}{8}$ time, Mr. W. has contrived to avoid the common-place style which is almost inseparable from this species of measure. There is an energetic cheerfulness in the melody, which is exquisitely consonant to the words. The same observation will apply to the nervous agitation thrown into the expression of the words

"Soon thro' the whitening surge he springs to land."

The iterated accompaniment is peculiarly appropriate, and indeed throughout it is adapted with a most masterly hand. Upon the whole, for originality, classical taste, science, and the judgment with which the words are conceived, and the ingenuity with which they are expressed, we do not hesitate to rank this production with the canzonets even of Haydn.

We understand Mr. W. is a pupil of Mr. Attwood, and we congratulate them upon a production that does honour both to the master and the pupil.

Three Grand Sonatas for the piano-forte,

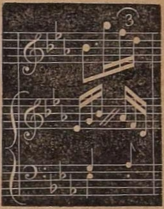
composed, and dedicated to the Duchess Courlande, by D. Steilbelt. 10*s.* 6*d.*

The first and second of these sonatas are more properly in Mr. Steilbelt's light and elegant, than in his *grand*, style of composition. Like the generality of his piano-forte music, they are well adapted to the genius of the instrument for which they are written. The subject of the *rondo pastorale* of the first sonata flows with considerable ease and grace. The episodes are in character, and the returns to the subject, though not very novel, are well managed. In the second sonata, the passage, bars 10, 11, 12, page 15, is uncommonly sweet and elegant. There is an excellent point introduced in the bass 2 and 3 bar, page 16.—We are sorry Mr. S. did not pursue this idea further. The rondo to this sonata, though rather light, we had almost said trifling, is original, and Mr. S. has interwoven the subject of the adagio very ingeniously. The third sonata is dignified, and *really grand.* It is so much superior to the other two in style, and requires a performer so much superior to do it justice, that those who are able to execute the first and second without hesitation, will probably experience some difficulty in performing this properly. The *allegro assai* forms an admirable contrast to the preceding slow movement. The different ideas which are introduced are well followed up, and the whole movement is evidently the result of that succession of feelings which the mind of a composer spontaneously produces, when employed in the contemplation of grand subjects. Were it not for its great excellencies we should perhaps be tempted to say it is too long, especially if played with the repeats as marked page 40. The sonata, it is true, would not have been perfect without the rondo, otherwise we think the omission of it would have been no disadvantage, as it is trifling when compared with the first part.

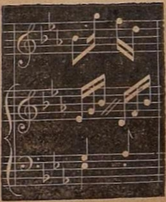
Altogether these sonatas have considerable merit, and will no doubt be very acceptable to the lovers of the music of this tasteful composer.

The Sweets of a dew sprinkled Rose: A Canzonet, composed by Sir J. A. Stevenson, Mus. Doc. p. 1*s.* 6*d.*

This canzonet is much superior to the generality of what we meet with. The symphony is rather long but good. It would add to the effect if the last four bars were played diminuendo. The melody is elegant, particularly where the change takes place to the fifth of the key at the end of the first strain. The *c* flat, first symphony page 3, is striking and original. There is a semi-quaver rest wanting, in the treble at the beginning of 21st bar, page 1. The semi-quavers in the vocal part, 3d bar page 2, should be sung as equal notes, and not as a triplet. We object to the following passage bar 27, same page,



As there are consecutive octaves between the vocal part, and treble accompaniment: this defect will be obviated by performing it in the way we have given it as under.



The *d* flat is uncommonly well introduced just before the last cadence; we could have wished, however, for a little more variety on the accompaniment to the second

verse, which is merely a transcript of the first.

Ah Love is like the Rose: a Canzonet, composed by Sir J. A. Stevenson, Mus. Doc. price 1s. 6*d.*

The melody of this Canzonet is something in the style of the same author's beautiful ballad of "Faithless Emma," but very inferior to that composition. Indeed, the only passage which at all distinguishes it from the general productions of the day, is where the minor mode is introduced—at the words, "*to foster in the joyless heart.*"

When I was a Boy, as sung by Mr. Johnstone. 1s.

There is much of the characteristic quaintness and humour of the old melody in this song, and it is creditable to the judgment of the person who selected it.—There is nothing peculiar in the words, but with the inimitable drollery which Mr. J. throws into all his Irish songs, we have no doubt it produces a very laughable effect.

Welcome as the Flowers in May: as sung by Mrs. Second and Mrs. Addison, at the Theatres Royal London and Dublin, the words, by H. C. p. 1s.

This is rather a trifling melody,and beyond the compass of treble voices in general. It approaches very near to squalling, which is an effect by no means in character with the words of the song, or at all corresponding with the sentiments of the lady, who seems to be one of those who are "nothing loth." The accompaniment is appropriate.

I ask no tender parting Kiss: a Ballad in the Scotch style, price 1s.

This is a beautiful little ballad. The melody is full of tenderness. We have generally observed, that musical composers express the first syllable of the word *kissing*, by a short note, and dwell upon the last syllable; we do not know any good reason for this apparent consent, but Sir J. A. Stevenson has deviated from this pratice, and has given a crotchet to the first syllable, by which it would appear, that he thinks the first part of kissing is not the worse for being *dwelt upon* longer than is usual. We are not competent to determine how far this will be considered by our fair readers *as an improvement.*

Little Fairy succour lend: a favourite Glee, for three voices, composed by J. C. Doyle. p. 1s. 6*d.*

We are sorry that we cannot compliment Mr. Doyle upon this composition. It must surely have been sung over before it was published; and we should have thought it impossible, for any person possessed of an ear, not to have observed the consecutive fifths in bars 12 and 13, page 1; and again where the same passage occurs in page 3. The first strain of the melody is pleasing.

God Save the King, arranged with variations for the Piano Forte, by J. N. Hummel. p. 2*s.*

Although this celebrated national anthem has so repeatedly employed the pen of our composers, yet Mr. Hummel has contrived to merit the praise of originality. He has avoided the common place routine of variations, with which we are so repeatedly disgusted; in several of them he has displayed considerable taste, united with such a degree of science, as to satisfy us that he is a composer of no common abilities. The 3rd and 5th variations are particularly distinguished by the characteristics we have mentioned.

Twelve Solfeggi, or Exercises for the voice to be vocalized, *composed and dedicated to his Scolars, by Venanzio Rauzzini, p.* 15*s. with a Portrait of the Author, p.* 12*s. without a Portrait.*

From the celebrity of this Gentleman's name, and the number of excellent Scholars that he has produced, we were led to expect something very superior to what we meet with here.

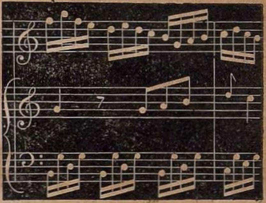
The expectation of something greater has, perhaps, occasioned us to estimate them at less than their real merit: the instructions contained in the preface are very inferior to what have been given to the public by authors of less than 34 years experience, and of infinitely less celebrity

than Mr. Rauzzini certainly possesses. The style of the Solfeggi is altogether antiquated, and we think there is something of vanity, bordering upon presumption, in the assertion, "that they contain almost every passage which the human voice is capable of performing." We observe, with no inconsiderable degree of surprise, that Mr. R. mentions Signora Storace, as ranking among the Billingtons and Catalanis of the present day.

A favourite Spanish Bollero, arranged as a Rondo for the Piano Forte, with an Accompaniment for a Flageolet or Flute, ad libitum, by John Parry, Editor of Welch Bards, &c. p. 2s. 6d.

The subject of this is something in the polacca style, and in the hands of a judicious composer might have been rendered very pleasing. It may form a useful, easy exercise for the piano forte; but we would advise Mr. Parry to alter the following passage, 2d bar, page 3, where there are concealed octaves.

And the following, where the same defect occurs, and the two trebles produce a very discordant effect, by the injudicious manner in which they are put together.



TO THE MUSICAL WORLD.

WE think it but justice to Mr. Powell, as well as to ourselves, to print his objections to our Criticism upon *Les Amours du Printems*, in his own words.

To the Editor of Le Beau Monde and Monthly Register.

SIR,

I should feel myself called upon to thank you for the notice that has been taken in your Magazine of the trifle I lately composed under the title of *Les Amours du Printems*, were it not that your musical reviewer has in his criticism on that performance allowed himself strictures, both bad and good, which I do not conceive to merit. Passing over two or three of lesser import to my reputation as an author, I must beg leave in particular to allude to that part of the Review which accuses me of having made use of consecutive fifths, in the last 3 bars of page 2d. I have taken some pains to convince myself of the truth of this assertion, but in vain. Of three things therefore I must infer one: either I am defective in the first principles of composition, or your reviewer is so, or the observation has slipped his pen thro' inadvertancy, yet whatever may be the case, I have that opinion of your candour, that you will in your next number, either more precisely point out where my fault lies, or, if there be none, openly confess that you have wronged me. Such a statement, will do no discredit to a rising publication like yours, and on the other hand remove from my character, as a musical author, any opprobrium or stigma which it might have received from the inadvertent strictures of your musical observer.

I am, Sir, your humble servant,

THOMAS POWELL.

2, Great Canterbury Buildings, Lambeth.

We reprint the criticism alluded to both because it is short, and in order that the public may have the whole of the case at once before them.

"From Mr. Powell we expected something superior.

"The subject is common place, particularly the 2d part of the melody.

"The passage marked *forte*, in the first page, has been common property since the days of Correlli.

"In the descending passage (3 last bars of page 2), *the effect* is produced of consecutive 5ths.

"The best part is the modulation in the 4th page, particularly the transition to *b* flat."

In the first place we do not understand why Mr. P. should object to what he calls the good strictures, or why he should conceive that he did not merit them; we can easily account for his dislike of the *bad*.

Nor do we quite understand what he means by "passing over two or three of lesser import to my reputation."

It must be evident from a perusal of this critique that we *have not charged*, Mr. P. with having made use of consecutive fifths; on the contrary, what we have said implies the very reverse.

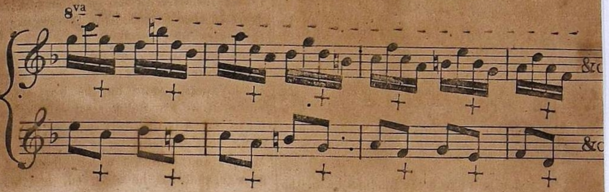
It does not follow therefore, from any thing we have said which Mr. Powell ought to infer either of the three things he mentions. As to the first so far as consecutive fifths are concerned we have not accused him.—but what will Mr. Powell infer from the passage marked No. 1, bar 25, p. 4, where the discord of the 9th is resolved, and in which there are 2 consecutive octaves, No. 3, will Mr. P. *infer* from this, that he must necessarily be defective in the first principles of composition, or is it us poor reviewers who have been defective in not having pointed out this passage before? When Mr. P. "has satisfied himself of the truth of our assertions," he will, perhaps, have a better opinion of *our knowledge*, if we point out how he might have avoided this fault; which we have done in the passage marked No. 1. We trust, that our having in this Number pointed *out more particularly where the fault lies*, will not lessen Mr. Powell's opinion of our candour.

We have printed the passage referred to in our former criticism, as producing the *effect* of consecutive fifths, distinguishing the notes which produce this effect by a mark under them, and we appeal to the musical world, to Mr. Powell himself, and to any person who has the least ear for music, if we are not correct. It remains for us to justify the only part of our critique, that can possibly be objected to by Mr. P. we mean that which alludes to a passage that, as he observed, had been common property since the days of Corelli. This passage is marked No. 2.

We trust it is quite unnecessary for us to quote authorities for this observation; let any gentleman who is well read in music determine the question whether this passage be common place or not. We have been thus particular not from any wish to press our opinion upon the public, but to justify what we have said from being considered as a slip of the pen, to defend ourselves from the imputation of being ourselves ignorant of the first principles of composition, and to satisfy the public and Mr. Powell, that if he had been acquainted with the first principles of *grammar*, he would not have said, we accuse him of making use of consecutive fifths. Upon Mr. Powell's own principles, we have now a right to expect he will remove, from our characters, as musical reviewers, any opprobrium or stigma which it might have received from his inadvertant strictures, which we should not, perhaps, have noticed in this public manner, if Mr. Powell, whom we do not know, and have never seen, had confined his strictures to the usual form of communication, between gentlemen, and had not very publicly made it the subject of animadversion among musical gentlemen, whose opinions we respect. For ourselves, we shall only add, that we are perfectly open to conviction if we are wrong, (and who is not sometimes), and that we had much rather be considered as men of candour than the best critics in the world.

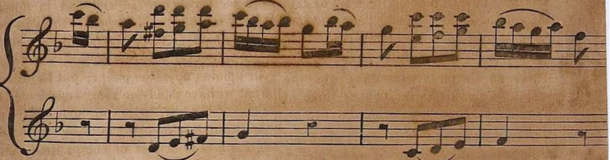
Passage, in which the effect of consecutive Fifths is produced the Notes producing this effect are marked +

No. 1.



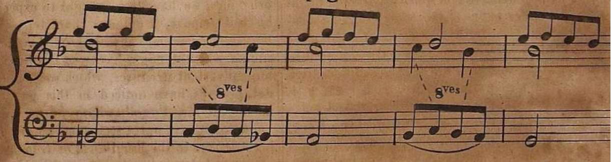
Passage which was characterized as Common property since the days of Corelli.

No. 2.



Original wherein the Resolutions of the 9ths form Octave with the Bass Bar 25th &c. page 4.

No. 3.



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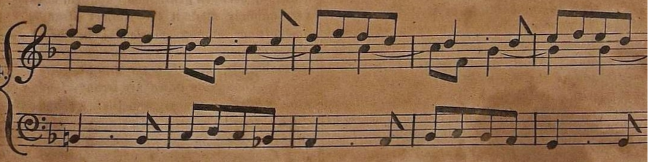


SUMMARY OF POLITICS.

THE last month, though fruitful, beyond example, in those great political events upon which the future destiny of Europe and of the world will most probably depend, has been comparatively barren of incidents to furnish materials of domestic history. The collision of the third party with the old opposition, in parliament, and the various opinions expressed upon Mr. Curwen's bill, are the principal subjects which have excited the public attention.—We have already noticed a dinner at the Crown and Anchor, attended by the friends of parliamentary reform. On the 23d of May another dinner was given at the same place, "in commemoration of the triumph of Westminster and the purity of election." Sir Francis Burdett also presided at this dinner, and the opinions he then delivered are worthy of notice, both as expressing the sentiments of the third party, (of which he appears to take the lead,) and also from the notice which was afterwards taken in parliament, by Mr. Tierney, of the proceedings of that day.

Sir Francis Burdett commenced by observing, "that since their last meeting, a new circumstance had occurred which was highly worthy of their attention. It had been now unblushingly avowed in the House of Commons, that corruption was constantly practiced by the ministers of the crown. It was in vain to expect that the example of Westminster could operate much on the mass of corporations in this country; there were but few of them in a situation to follow such an example. He was convinced that neither he nor any other person could do any important service to the country in parliament, while the House of Commons was constituted as it is at present. Mr. Madocks, his friend, had already brought charges of corruption against two of the ministers, in a very *tangible* shape, but they did not choose to *touch* them, and thought it better openly and unblushingly to avow their corruption. It had been said in one of the newspapers, that even if the King were to be friendly to reform, it might be possible that the House of Commons would not agree to it. Now this was the very issue that he wished to see tried. He wished to see the King and his people on one side, and the borough-mongers on the other. He considered that the subject of parliamentary reform was in itself extremely simple, although it had been made complicated by sophistical reasonings. Every boy or girl at school knew that if they were dividing an apple among their companions, it would be unfair for the same person to divide and to choose. He should mention another familiar illustration. They who had dined together that day, had a certain bill to pay. Now what is the doctrine of the Jacobins upon that subject? They said that those who were to pay the bill should appoint the persons who were to look over the reckoning, and that nobody else had any right to superintend the reckoning. This was all that he said about parliamentary reform. If they perceived in their company a man who had been feeding most voraciously on roast beef, and yet should afterwards say that he was a plain man, and only eat pudding, every body would laugh at him; but yet they daily perceived men, whose pockets were swelling out with the public money, crying out in parliament about the purity of their motives; that their country was their only object; and that it was the Jacobins who alone had wicked and corrupt motives.

"Among the enemies of Reform Mr. Tierney now appeared the most distinguished. He now found fault with others for exposing "the shameful parts of the constitution;" whereas for many years of that gentleman's life, it had been his own constant practice. When that gentleman said, 'that he thanked God that he was a party man,' it

reminded him of the affront offered by Sir John Falstaff to Hostess Quickly, by calling her 'a thing;' and when she asked, what thing, 'Why,' replied the knight, 'a thing to thank God upon.'"

Sir Francis Burdett concluded his speech by observing, that it had been stated in parliament that "corruption pervaded all ranks of society, from top to bottom, but principally at the bottom. He hoped the people of England would not rest patiently under this stigma, but that they would assert their own rights, and restore the ancient constitution of the land."

Mr. Wardle said that he thought it was most surprising that the two factions in parliament, the 'No Popery Men' and 'The Talents' should both agree in avowing corruption. He recollected when the party of 'The Talents' was in power, they said that, like the ancient philosopher, they should wish to live in a house of glass, that all their actions might be distinctly seen. It was curious now to think what satisfaction the people of England could have had, by looking into their house of glass, and seeing all the tricks and little contrivances which they practised, to get members of parliament friendly to their cause. He considered that the financial burthens of this country could never be relieved without a reform in parliament; and if we had a fair representation of the people in the House of Commons, he believed that the Income Tax might soon be taken off.

The sentiments delivered at this dinner were afterwards noticed with great warmth in the House of Commons, and occasioned considerable discussion. Mr. Tierney called upon Sir Francis Burdett to say whether his speech was reported fairly; and if so, how he had dared to say that his pockets were *swelling out* with the public money. He reprobated severely the conduct of Sir Francis in making such harangues at taverns, and said that he was a sort of political sea-gull, always screaming out foul weather which did not arrive. He told him that the next time he chose to introduce his name in any of his speeches, he must either have a more faithful reporter, or disavow the injurious expression which appeared in the newspapers.

Sir Francis Burdett replied, that he had not said that Mr. Tierney's pockets were swelling with public money. He was always ready to disavow what he did not say; and for what he did say, he was personally responsible.

The real fact is, that there were many expressions in Sir Francis Burdett's speech, reflecting on Mr. Tierney's political character and conduct, which might, naturally enough, create very unpleasant feelings in that gentleman; but it does not appear that he intended to insinuate that Mr. Tierney's pockets were swelling out with public money. That expression had a general, not a particular allusion; and when there were so many to whom it evidently applied with truth, it would have been absurd for Sir Francis to have levelled it at a man to whom it would not apply. It is very well known that those who have been a very long time in parliament, and a very short time in office, cannot well have their pockets *swelling out* with public money. The fact is, that those who have purchased seats, or paid their election expenses, for five or six parliaments, and have been in office only a year or two, must, as Mr. Tierney stated to be his own case, be many thousands poorer for their political speculations. We do not know in what paper Mr. Tierney read the report, of which he complained, but it really does not appear, from any report we have met with, that Sir Francis Burdett did say, or insinuate, that Mr. Tierney's pockets were swelling with the public money.

An interesting discussion took place in the House of Commons on the 24th of May, respecting the appointment of Lord Burghersh (son of the Earl of Westmorland) to a Lieutenant-Colonelcy, within six years after his first entrance into the army. Colonel Shipley brought this business forward in the House of Commons, as a most notorious violation, not only of the regulations published by the Duke of York, but of the more recent regulations of the present Commander-in Chief. By the Duke of York's regulations,

no man could be a Lieutenant-Colonel until he has been two years a Major; and by the regulations of the present Commander in Chief, three years are requisite. In the present instance, Lord Burghersh was gazetted a Lieutenant-Colonel in the same month that he was appointed Major. Colonel Shipley contended, that such a violation of the regulations of the army was worse when it was in favour of the son of a cabinet minister, who ought to have given very different advice to his Majesty. He would forgive a Commander in Chief who was sometimes drawn into irregularities from his attachment to a woman, sooner than a Commander in Chief who would consent to his regulations being violated in favour of rank and power.

Lord Castlereagh defended the appointment, on the ground that regulations were the general rules for governing the army, but that his Majesty was always at liberty to judge of the exceptions to the general rule. Lord Burghersh was an officer of the greatest promise, who had volunteered his services in Egypt, in the north of Germany, in Portugal, at the Dardanelles, and in Sicily. He had therefore seen, perhaps, more service than any officer of his standing in the army. He thought that when his Majesty saw young men of the first rank and fortune despising luxurious pleasures, and devoting themselves to the military profession, it was for the good of the state that he should exercise the power of rewarding their services.

Lord Henry Petty thought that it was more dangerous to bestow unmerited promotions on young men of rank and fortune than on other persons. It served to draw young men of that description into the army, and, perhaps, to drive out of it, from disgust, men who were much better officers, and who could be more relied upon by the country.

Colonel Shipley's motion was for a copy of Lord Burghersh's commission of Major, with the date to it; and it was carried against ministers by a majority of 71 to 67. After this decision his Majesty was advised to annul the commissions of Major and Lieutenant-Colonel given to Lord Burghersh, who is now only a Captain in the army.

Upon this occasion ministers certainly shewed a very proper deference to a decision of the House, in advising his Majesty to annul those commissions. We think this decision has been of most important advantage to the army, as it will secure our meritorious officers in future from so bare-faced a violation of the regulations in favour of young men of rank and interest. As to the merit of volunteering their services upon expeditions, it is pretty well understood that this is a common mode, in order to justify an irregular promotion. If it were really the road to promotion, hundreds and thousands of our brave officers would volunteer on all services of danger; but we believe this sort of volunteering is not encouraged, except with favourites, who are to be promoted out of their turn. The duty of an officer is to be with his regiment, and it appears peculiarly unfair that there should exist any shorter cut to military promotion than that of discharging the duties of an officer in the regiment to which he belongs. It is certain, that if laborious service be the only way to promotion, we shall probably have fewer men of rank in the army; but we are not inclined to think that it would be any very serious disadvantage to the service. In the navy we believe there is no instance of a man being appointed a Captain, who had not actually filled the situations of Midshipman and Lieutenant; whereas in the army we apprehend there are many instances of Lieutenant-Colonels, who have never even joined the regiment in which they were *supposed to be* subalterns. If men of rank have a real ambition for military glory, let them take the same laborious steps which others are obliged to tread, in order to obtain it.—When we consider the perfection to which the art of war has been brought in modern times, we must confess that it is a science of the most difficult nature to learn the duties of a General. There is no science which can be acquired without considerable patience and application. *Euclid* is said to have told one of the *Ptolemies* that there was no *royal road to mathematics*; and we believe the events of the times we live in shew most evidently that though *royal favour* may confer upon any one the rank and the name

of a General or a Field-Marshal, it cannot confer those other qualities which are necessary to secure the confidence of the army and of the country.

The debates which took place upon Mr. Curwen's Bill for preventing the Sale of Seats in Parliament, also attracted a considerable degree of interest. It met, in the beginning, with decided support from those who profess to be *enemies to violent innovations,* but *friends to moderate and temrate reform.* Mr. Curwen, however, introduced the Bill as a measure which would operate a considerable change in the state of representation, by giving a much greater preponderance to the landed interest. On this ground there were many who opposed it, considering that in practice it is of advantage to the state, that opulent merchants and men of great professional eminence should find an easy admission into Parliament. They said that the House of Commons, as now constituted, contained every thing which was most distinguished in the army and the navy, the law, and in commerce; and that by this means it was more respectable, in every point of view, than if it consisted merely of the representatives of the landed interest; that it possessed greater talents, and greater variety of information; and that it would be unjust and unfair that the most opulent merchant, or the man most distinguished in honourable professions, should not have an equal chance of sitting in Parliament with the landed gentleman. Sir Francis Burdett and his friends declared their intention of opposing it, on the ground that it would leave the boroughs more in the power of the Treasury, by removing all competition. At present, in many boroughs the opulence of individuals had as much influence as the corruption of the Treasury. But should this Bill be passed, there would be nothing left to resist the constant operation of that corruption which the immense patronage of government enabled it to exert. The fact is, that the people at large were so highly indignant at the decision of the House of Commons upon the Duke of York's business, that they attributed it directly to corruption; and without pronouncing an opinion as to what sort of reform was wanted, it was assumed as an admission that some kind of a reform was necessary. Whatever practical advantages might result from seats in Parliament being notoriously bought and sold, this traffic is a scandal to the name of representation. How was it possible for a man to conceive himself the representative of the people, when he was conscious that he bought his seat at open market? or how was it possible that the nation should have implicit confidence in the political honesty of a man, about whom they knew nothing more than that he had purchased a seat? Seats were openly advertised for in the newspapers, as if they were legitimate objects of purchase and sale; and in one remarkable case a seat in Parliament was surrendered to the assignees as part of a bankrupt's effects. The practice had got to such a scandalous length, that the Speaker of the House of Commons, in delivering his opinion in favour of the Bill, said, that if this or some such measure were not speedily adopted, seats in Parliament would probably soon be sold by public auction, which would be as great a scandal to the House of Commons as could be offered. Ministers themselves admitted the necessity of this scandal being done away, but resisted the oath which was proposed to be administered to persons elected; "that they had not been guilty of any bribery, direct or indirect, in order to obtain their seat." This oath was by many supposed to be the most efficient part of the Bill. In the different debates which took place, although the principle of it was generally assented to by ministers, yet they took an opportunity of defending the House of Commons, as it now stands, from the reproaches which had been so generally cast upon it. Mr. Rose *proved* that the number of members of that House, holding places or pensions during pleasure, was *much smaller than at any former period;* and that *a prodigious number of sinecure and useless places had been abolished.* Mr. Canning showed the necessity not only for ministers, but for those who, in inferior situations under government, were qualifying themselves for ministers, to have seats in parlia-

ment. In giving the House that information which it had a right to expect from them, these members learnt to explain and defend their measures, which every constitutional administration must be able to do. He thought nothing could be more contrary to the constitution as it now exists in practice, than for the crown to choose its ministers any where but in parliament. Mr. Ponsonby was of the same opinion, and stated that before the revolution, the government was carried on independent of parliament; and the two Charles's, as well as James the Second, endeavoured to govern without a parliament; whereas by the practice of the constitution, as it has existed since the revolution, the government has been always carried on in parliament, and the ministers have been chosen from among its members. This practice had been of the most important advantage to the liberties and the prosperity of the country, and he would never wish to see the principal offices of the government given to any but members of parliament. These reasons are certainly entitled to considerable weight, and more than balance what has been urged on the other side of the question. The opinions which have been expressed by Sir Francis Burdett, Mr. Cobbett, and others of that party, are, that they would wish to see the House of Commons principally composed of the landed interest; that no ministers, placemen, or pensioners, should sit in that body; and as for what had been said about the introduction of men of great talents, they did not wish the House of Commons to be a theatre for lawyers and political adventurers to enter, for the purpose of improving their fortunes.

It appears to us, on a fair investigation of these different opinions, that it is undoubtedly right that the minsters, and other persons holding high situations under them, should be members of parliament; and that the character and importance of both the Houses of Lords and Commons are very much increased by the circumstance of the responsible advisers of the crown sitting in those bodies, and being liable to be called upon by any individual member to explain to the House or to the country the reasons which have induced them to give such advice. There is another important advantage which results from ministers being chosen from among the members of parliament. It is well known that in all those monarchies which have not the advantage of an independent legislature, the highest offices in the kingdom are often given by the partiality of the court to some favourites who are supposed to possess talents, and whose incompetence is often only discovered by the misery or even the ruin of the country, the affairs of which they are unfortunately appointed to manage. Against the will of weak ministers this country is guarded by the very circumstance of their being chosen from among the members of parliament. In that assembly, men of the first talents meet face to face; the greatest publicity attends their proceedings; and it is absolutely impossible that any men could hold their situations as ministers long in this country, who are not possessed of sufficient talents to justify their measures to the country, and to repel the attacks of their political opponents. In despotic countries it may be easy for a favourite to persuade a weak prince that he has talents for the situation of prime minister; but here it would be impossible for any man, or set of men, to persuade parliament and the country that they are the most proper persons to be entrusted with the administration, unless they do actually possess considerable abilities. It is probable, that the great prosperity of the British Empire is derived principally from that cause, joined to the freedom of its press, and the publicity which is given to the proceedings of its parliament.

The celebrated *Machiavel*, in his Treatise on Republican Governments, gives it as his decided opinion, that the sole cause of the Romans surpassing and conquering all the surrounding nations was, that their affairs, for many hundred years, were administered by consuls elected from among the citizens most distinguished and eminent for their ability; whereas in other states, the government partook a good deal of the personal character of the prince; and whatever one wise administration could do for the good of the country, was liable to be undone by the

weakness of the administration which succeeded it. If this observation be true, with respect to the rise of the Roman Empire, we think the same cause may have materially contributed to the prosperity of the British Empire. Every nation on the continent of Europe has in its turn been governed for a long time by feeble administrations; whereas the fair conflict of talent in our parliaments, added to the publicity of their proceedings, makes such a circumstance, for any length of time, next to impossible. Of the two old contending parties, it cannot be denied that each possesses men of very considerable talents indeed, and there are few of considerable talents in what is called the third party.

Although we are inclined to believe that some reform in parliament is necessary, yet we doubt extremely whether the reform which appears so much desired by Sir Francis Burdett and his friends would not do more injury (not only to the prosperity, but even to the liberties, of the country,) than it would do service. As to the demand of restoring our old constitution to what it was in the *good times* of England, we conceive this a mere watch-word *ad captandum vulgus*. If those who hold this doctrine are asked at what period of our history they would fix these *good old times*, they can only point out the few first years of king William's reign, before that clause in the Act of Settlement, excluding placemen from parliament, was repealed. If the Burdettites can assign no other time in our history to call the *good old times* of England, we would wish to ask them, how did it happen that in those good old times, *and in that very parliament which had no ministers in it, this very clause was repealed?* We think this question necessarily involves them in a very obvious dilemma. Either parliaments *modelled in their own way* have most essentially injured the constitution by doing very *wrong things*, or else the repeal of that clause, and the allowing ministers to sit in parliament, *was right!!*

We anxiously wish for every reform which may promote and protect the freedom and happiness of the country, but we see that the question of what sort of a reform would best meet these objects, is a question of great difficulty, and is not to be hastily decided. But however great the difficulty may be, if there be in the public mind a fixed sense of the necessity of some reform, not a *hasty, unreflecting impulse, excited by artful, designing demagogues, or by persons who draw a revenue from the public by administering exasperating irritants to the feverish disorders which arise out of public feeling*, and if the attention of parliament be frequently called to the subject, it is impossible but that some unobjectionable and important reform in the representation will be ultimately adopted.

We should be sorry to see all placemen excluded from parliament; for if that were the case, either the most important offices in the administration must be held by men of inferior abilities, or else the first-rate talents of the country must be excluded from parliament. To Sir Francis Burdett it appears of very little consequence, provided they have not seats in parliament; to us, for the reasons we have already given, it appears of the first importance that our ministers should be men of superior talents; and we think the best security which the country possesses for its affairs being administered by able men, is the necessity ministers are under of defending their conduct in parliament, in the face of their country, and before the eyes of all Europe. This great advantage would appear to us in no degree balanced by a House of Commons consisting exclusively of great landed proprietors, who should have nothing else to do but watch over the public purse, and audit the public accounts. Mr. Cobbett, whose opinions seem to have some weight with the Burdettites, says, that he never wishes to see a "rabble parliament;" and that he thinks the qualification for a seat in parliament ought to be higher than it now is, and that property ought to have its full weight and natural influence. Considering, then, the practical consequences of a reform on the plan which they have proposed, we doubt extremely whether, if the House of Commons were modelled on their plan, it would not lose more, in point of talent and real importance, than it would gain in

point of independence. The venal boroughs, and the notorious corruption of electors, are undoubtedly scandalous, but it would be very possible, and very practicable, to throw the whole of the representation into the hands of the landed interest, *without in the least improving its independence.* The Irish representation is a sufficient proof of this. At the time of the Union, the rotten boroughs were bought up, and the one hundred members which Ireland returns are representatives of counties, cities, and large towns. We believe, however, no reformist would say that the character of the British House of Commons would be likely to be much improved by following the example of Ireland, in this respect. Although we feel that it is a matter of the utmost difficulty to point out what sort of reform would be felt as a practical improvement, yet we by no means despair, on account of that difficulty. It is certainly a subject which requires the deepest consideration, and which is well worthy of the consideration it requires.

We feel the sincerest pleasure in being able to state, that the affairs of the continent have assumed a more favourable aspect within the last month. If, on the 21st and 22d of April, Bonaparte gained important victories over the Austrians at Landshut and at Echmal, he was defeated by them, on the 21st and 22d of May, in the no less memorable battle of Asperne. In point of moral effect, we conceive that the victory gained by the Austrians was more important than the victories previously gained by Bonaparte. Such an uninterrupted tide of success had hitherto attended the operations of the grand army, under his command, that he was conceived almost invincible. We have been accustomed, of late years, to see every obstacle vanish at his approach, every army which opposed him utterly ruined, and the nations which took up arms against him left entirely at his mercy. When it was announced that he had joined his army of Germany, and that he had defeated the grand Austrian army, the minds of most people were made up for some of those grand strokes, by which, after the battles of Ulm and Jena, he annihilated the armies opposed to him. It was therefore with equal pleasure and surprise that we learnt, by his famous Tenth Bulletin, that the French grand army, under his own immediate command, had crossed the Danube, and after a most obstinate battle, which lasted two days, was obliged to recross it, or, in other words, was defeated. In one of his former battles, (we think it was at Marengo,) in his address to his army, he said, "Soldiers, you know it has ever been my custom to sleep upon the field of battle." On the 22d of May, however, he did not venture to sleep upon the field of battle, but the night was passed in re-crossing the Danube, and securing his positions on the island of In-der-Lobau. In the mode by which this defeat is attempted to be coloured, in the French Bulletin, the necessity of re-crossing the Danube was stated to have proceeded from a sudden swell in the river, which carried away part of the bridges, and left at the other side of the river the corps of the Duke of Auerstadt, and all the reserve parks of artillery. The Twelfth Bulletin, which is dated May the 26th, mentions that the bridges were restored by the 25th, and that the wounded, the caissons, &c. were removed to the right bank of the Danube. It did not appear that, even with the junction of the corps of Auerstadt, or any thing that he then had on the south side of the river, he conceived himself strong enough to re-cross the Danube, and attack the Archduke Charles with any prospect of success. In the battle of Asperne, the French, by their own account, had the divisions of Massena (the Duke of Rivoli) and of Lasnes (the Duke of Montebello), the Imperial Guards, under Bonaparte himself, and the celebrated division of Grenadiers, commanded by Oudinot. They had also a strong corps of Wirtemburgers and troops of Hesse Darmstadt. In addition to this formidable body of infantry they had a very considerable body of cavalry commanded by Marshal

Bessieres, (the Duke of Istria.) It is stated in the French Bulletin, that General Lasalle commanded a division of light cavalry, General d'Espagne a division of cuirassiers, (at the head of which he was killed,) General Nansouty commanded a division of heavy horse, to which were to be added the cavalry of the Imperial Guard, more immediately under the command of Bessieres himself. The Austrian account mentions that it was this formidable body of cavalry which endeavoured to pierce their centre, but was defeated. When we consider the various corps which the Tenth Bulletin allows to have been engaged at the battle of Asperne, we cannot think that Bonaparte had less in that action than 80,000 of the flower of the French army, commanded by the very best generals in his service, and under his own immediate direction. That such a force should have been resisted effectually for two days, and finally obliged to retire from the field of battle, is a circumstance which entitles us to entertain stronger hopes of the deliverance of Europe than we have ventured to indulge since the Treaty of Tilsit. From the 23d of April to the 1st of June, (the date of the 14th Bulletin,) Bonaparte had made no attempt to re-cross the river, although his main army was stationed on the island of In-der-Lobau, which is but 70 toises, or 140 yards from the left bank. It cannot be pretended by the French that a week was not sufficient to bring over to that island all their reserve parks of artillery, and the corps of the Duke of Auerstadt; and if his army were then much superior to the Austrians, there is no swell in the river which could prevent him passing that arm of the Danube, which by his own account was but 70 toises broad. So far from threatening an immediate attack, his Tenth Bulletin mentioned that the Bavarians were coming by forced marches to join him, and he seemed to consider the junction with the army of Italy as a subject of great congratulation. As to the Bavarian force, after the serious battle which it has had in the Tyrol, and being under the necessity of leaving a considerable body of troops in that country, to suppress the spirit of insurrection, we think it very unlikely that his army will gain any considerable reinforcements from its junction with the Bavarians. It has been stated that Bonaparte, being determined to give Vienna and the duchy of Austria to Bavaria, has ordered that all the prisoners he has taken, which are natives of Austria, shall be incorporated with the Bavarian army. We hardly think that he will now venture to employ such troops either against the Tyrolese, or against the Archduke Charles. The other great reinforcements which are spoken of, are the armies of Italy and Dalmatia. It must be recollected, however, that the army of the Archduke John, which retreated to the heart of the Austrian monarchy, was always decidedly superior to the French army of Italy, until the event which took place in Bavaria made it prudent for them to retreat. We therefore cannot at all believe the statements in the bulletins of the French army of Italy; for it is absurd to suppose, that an army which had driven them for 100 miles before them in Italy, should have suffered such immense loss as is pretended, on the retreat. When they talk of taking 25,000 prisoners, we must believe that the principal part of their prisoners consisted of armed peasants. In Hungary, the French now confess that some ferment begins to exist; and we have strong hopes that the army of the Archduke John, supported by the insurrection of the Hungarian nation, will be more than a match for the French army of Italy, and the divisions which Bonaparte can send to strengthen it. In the year 1805, the French Emperor had address enough to paralyse the exertions of Hungary; but we doubt very much if he will be so fortunate in the present war. At the former period, his uninterrupted success, his destruction of the Austrian army at Ulm, and his entrance into Vienna, disheartened Hungary for some time; and the battle of Austerlitz, followed by the definitive treaty of Presburg, prevented the insurrection taking place. Circumstances are now, as we conceive, materially changed. Hungary, as well as all the rest of the world, knows, that he has been for twelve months waging a war in Spain

which promises him but little success, and in which he has lost a great portion of his veteran army, and is still obliged to employ above 120,000 of his troops. But beyond the effect of the Spanish diversion, they have seen in their own neighbourhood the grand army of France defeated by the Archduke Charles. The high opinion which had formerly been entertained of the great superiority of the French army and its generals is now done away; and it has been discovered that neither the tactics nor the talents of the ablest generals in France are able to gain any important advantage over the Austrian generals. We therefore do not expect that Hungary will remain inactive, as she did in 1805, but that she will rise with her characteristic bravery, and with that spirit which now seems generally to pervade the Continent, and that she will turn the fortunes of the war. Bonaparte has already confessed how difficult an enterprise it was to cross the Danube, in the face of an army which had *the inhabitants* on its side; and we trust, that he will find it no less formidable to enter Hungary, defended by its numerous and brave population. If (as we have no reason to doubt) Hungary display the same spirit as the other parts of the Austrian Empire, we think that that country alone will fully balance all the reinforcements which Bonaparte can calculate on receiving. The events of the Austrian war, are, upon the whole, such as allow us to hope that the career of Bonaparte will be finally checked. Another month will probably shew us whether those hopes are to be realized.

The Spanish war is going on, in the mean time, successfully to the allies, and very much against those hopes which Bonaparte entertained, when first he resolved on that unprincipled aggression, which gave him, for a considerable time, the possession of Portugal, and the greater part of Spain. When he left Spain for Germany, he took with him his Guards, a part of the flower of his army, but he still left a considerable force, and such as he calculated to be sufficient for maintaining the occupation of it. When we reckon the various divisions under the Generals Victor, Sebastiani, Mortier, Kellerman, Ney, and Soult, together with the French army of Catalonia, and the garrisons of Madrid, Pampeluna, and other important places, we think it impossible to estimate the force he left in Spain at less than 120,000 men; a force which, in other times, would have been completely sufficient to have secured the subjection of that country. To the extent then of (at least) 120,000 troops, we conceive the Spanish war as operating a diversion in favor of Austria.

Great as the French force is in Spain, it has made but little progress since the departure of Bonaparte; and now it appears as if they are obliged to retrograde. The French armies are still superior, in every point, to the Spanish armies opposed to them; but those of England and Portugal appear likely to turn the balance. General Victor has shewn himself superior to the Spanish General Cuesta in many battles, and had driven him into the passes of Sierra Morena, when Sir Arthur Wellesley landed in Portugal. Marshal Soult had also entered the northern provinces of Portugal, and had fixed his head quarters at Oporto. Sebastiani had been equally successful in La Mancha over the Spanish general opposed to him. The whole of Spain appeared to be on the point of being subdued, when the English and Portuguese army first prepared to march against Marshal Soult, in Oporto; and when, nearly at the same time, the province of Gallicia rose in arms against its invaders. Scarcely had Soult taken possession of Oporto, before he heard that the Gallacian Patriots had re-taken Biss, and that the Portuguese, under General Silviera, had also re-taken the fort of Chaves. By the capture of those two places, the French lost near 4000 men, and Marshal Soult had a powerful enemy on his rear. Why that General did not immediately turn back, and endeavour to re-take those places, we cannot conceive; unless that the spoils of the rich city of Oporto were a superior object to him in point of private interest. When our general officers were asked at the Board of Enquiry at Chelsea, why General Junot could bring himself to agree to the terms he did, most of them answered, that

perhaps it was from his view of the interests of his country, or perhaps it was from *private motives*. We believe, if the same question were asked with respect to Soult's long-protracted stay at Oporto, it might also be answered, that perhaps it was from his sense of public duty, and perhaps it was from *private motives*. He remained there until the united English and Portuguese army had driven in his advanced guard, and nearly surrounded him; and when he retreated, his retreat was an absolute flight, in which he was obliged to destroy his cannon, baggage, horses, &c. and lost nearly a fourth of his army.

This was the first important check which the French had received in the peninsula since the departure of Bonaparte. After Soult had been thus driven out of Portugal, with the loss of every thing that is necessary for an army, in order to keep the field, Sir Arthur Wellesley, instead of following him into Gallacia, marched to the south, against General Victor, who had sent some troops into Portugal from Alcantara. We have not the means of determining whether it would have been better for him to have pursued the flying enemy into Gallacia, and, in conjunction with the Spanish patriots, to have driven them out of the north of Spain, than to have taken the step he has decided on, which will rather unite the British army with Cuesta's army, than with the northern army of Spain under Romana. We are convinced that either army to which he unites himself will be decidedly superior to the French army opposed to it, and will force them to retrograde. The recapture of Vigo has been, however, so brilliant, and the exertions of Gallacia and the north of Portugal so great, that we should be very much concerned to hear that the French had taken any advantage of the absence of Sir Arthur Wellesley, to inflict more evils on the brave peasantry of Gallacia. We anticipate the speedy retreat of the French from the province of Estremadura, which will restore the strength and resources of that province to the cause of Spain. We have no doubt that should the French be again obliged to retreat to the north of Spain, and take up defensive positions, as they did last year, the Spanish armies would increase rapidly, and would not commit those mistakes which were then so fatal to them. If the remnant of the first invading French army had been overwhelmed in Biscay before the arrival of Bonaparte, it is highly probable that he would even at that time have despaired of the conquest of Spain. We believe that this is so well known and understood through Spain, that if any great blow can be struck against the enemy, there will be very little danger of its not being followed up. The general of the Spanish southern army, Cuesta, and the general of the northernarmy, Romana, appear equally enterprisingand persevering, and are entitled to the confidence of their nation. We have also no doubt that the British Army under Sir Arthur Wellesley, and the Portuguese Army under General Beresford, will also contribute in every way to the deliverance of the Peninsula. This country has already contributed most efficaciously to the deliverance of Portugal, and has enabled that power to raise a large and respectable army, organized by our Generals, and commanded principally by British officers. We hope that the British army may now be able to render a service equally efficacious to the Spanish Patriots. We do not know that, in the present state of the world, any thing like a balance can ever be restored to Europe, unless the Spanish Peninsula, supported by Great Britain, can balance the strength of France on her Southern frontier, and thus prevent her from pouring her whole disposable force into Germany, (as she has hitherto been accustomed to do,) on the commencement of every Continental war. We conceive it not only the duty, but the first interest, of this country, to support the Continent in its struggles against the tyranny of France; and we think the honor of the country requires that we should not only send money to the Continent, but armies. When Louis the XIVth was stopped in his ambitious projects to enslave Europe, it was not by British gold so much as by a British army commanded by the Duke of Marlborough, and acting in conjunction with our allies.

We never can understand the policy of those who deprecate risking a British army to save the Continent; for we are convinced that the loss of an army would be of less importance than the loss of the Continent of Europe. If ever the unfortunate day should arrive when the chains of Bonaparte should be firmly fixed and rivetted over the whole Continent of Europe, what hope could this country entertain of the restoration of peace? The only miserable consolation then left us would be, that our naval superiority would protect us for a few years from invasion and conquest; for we believe no man, who is not entirely blinded by prejudice, can seriously believe that it is possible for this country, with its population of fifteen millions, to force above a hundred and fifty millions to make peace with us upon our terms; or that against such an immense disparity of force we should be able to maintain the contest. It therefore appears to us that this is the precise time for Great Britain to make every exertion she is capable of, while she yet has allies to co-operate with her armies. The fortune of Bonaparte is now seen to be subject to the same mutability as that of other men. By courage and perseverance the Archduke Charles has defeated him in a pitched battle, and by courage and perseverance the cause of Spain has already survived a contest, which lasted a whole year with various success, and which now promises more favorably than at the commencement.

DRAMATIC MEMOIRS AND CRITICISMS.

MR. JOHN PHILIP KEMBLE,

The subject of these Memoirs, was born at Prescot in the county of Lancaster, some time in 1757. His father was a catholic, and placed his son John, at an early age, to be educated at a catholic seminary in Staffordshire. From this place he was sent to the English College at Douay, with a view to qualify him for the priesthood. This highly celebrated seat of learning has produced many learned, accomplished, and eminent persons; and at the period when Mr. J. Kemble was a student, he was highly distinguished among them for his abilities, the strength of his memory, and the accuracy of his elocution. The praises which he received for the latter accomplishment, united with the immediate profession of his parents, in all probability contributed to render the duties and confinement of a college life more irksome, and determined his inclination for the stage. Accordingly, having left college before he was twenty years of age, and without his father's approbation, he proceeded directly to England. He arrived at Bristol, and thence proceeded to Gloucester; but learning that his father's company were at Brecknock, he followed him to that place. Here we are told he met with a most ungracious reception from his parent. To the mortification arising from this circumstance may be added the imperious nature of his necessities, which he actually refused to relieve. But the performers, with that liberality which eminently distinguishes the perhaps too thoughtless good-nature of the profession, entered into a subscription for assisting him, to which, it is said, his father, with great reluctance, was induced to contribute one guinea.

Refused the assistance of paternal support and protection, he left Brecknock, and joined an itinerant company at Wolverhampton, who were acting under the management of Chamberlin. It was here Mr. Kemble made his first appearance, in the character of Theodosius, in *The Force of Love*. Here he encountered the first fruits of genius, distress, and necessity; for he

was not without its errors—negligence and inattention. He soon afterwards joined the manager of the Cheltenham company, with whom he united to produce a Melange, in which his partner performed slight of hand tricks, and our great tragedian entertained them with a lecture. He obtained considerable credit from his exertions and eloquence, and was from this period considered to be a rising performer. He then rejoined the company at Wolverhampton, and continued with them till his sister introduced him to Mr. Younger. From this time his improvement was rapid, until he attained the highest reputation and celebrity in his profession. It was about this period he produced *Belisarius*, a Tragedy, and *The Palace of Mercy*, a Poem.

He afterwards united himself to the York company, and went with the manager, Mr. Wilkinson, to Edinburgh, where he delivered a lecture on oratory, which was highly spoken of. In 1782 he joined Mr. Daly's company in Dublin, where he first appeared in *Hamlet*. In *The Count of Narbonne* he likewise acquired great applause. His attempts in comedy were certainly not attended with equal success.—When Mrs. Cowley's *Belle's Stratagem* was first represented at Dublin, he performed the part of Sir George Touchwood; and here his biographers observe that he discovered more spirit behind the scenes than before them; for the manager, Mr. Daly, who played Doricourt, having requested he would exert himself a little more, and take example from him, it so offended our hero, that he immediately changed his dress, and could not be prevailed upon to resume it till an apology was made by Mr. Daly.

A curious anecdote is related of Mr. Kemble, which happened about this time. During his first performance of Mark Anthony, in *All for Love*, his attention was arrested by an antiquated figure, with a listening trumpet to his ear, and he could scarcely preserve his gravity. Being in a very pathetic scene, his endeavour to restrain his muscles was mistaken for agitation. At length, unable to contain himself, to the great astonishment of Octavia and her children, and the still greater astonishment of the audience, he burst out into an immoderate laugh, and it was a considerable time before he could sufficiently recover a command of countenance to enable him to conclude the performance.

In 1784 he made his first appearance at Drury Lane, in the character of Hamlet, and was certainly received with no inconsiderable share of applause. He has often repeated it with considerable improvements, but we are not among his *warmest* admirers in this character. In the year 1787 he was married to Mrs. Brereton, widow of the late Mr. Brereton, and daughter of Mr. Hopkins, formerly prompter of Drury Lane Theatre. We shall venture to relate an anecdote which led to this event, because we are not only assured of its authenticity, but as, notwithstanding the disappointment of the moment, we have reason to believe Mr. Kemble has never had occasion to regret the circumstance which accelerated the attainment of his domestic felicity.

" A certain nobleman having discovered in his daughter symptoms of a lurking passion in favour of our hero, sent to request an interview. In the course of the conference which took place, his Lordship very politically observed, that to prosecute the enterprise, on the part of Mr. Kemble, would be a fruitless and vain attempt—that proper and effectual means of precaution would be adopted to render the completion of such a project abortive; and finally, that even in an extreme case, no pecuniary advantage would accrue. Yet, as he wished to keep his mind at ease, and not be under the necessity of standing centinel over his daughter, he was willing to make a proposal, by acceding to which, Mr. Kemble would at once consult his own interest, and secure his Lordship's peace. His Lordship then proceeded to state, that provided Mr. Kemble would quiet his paternal apprehensions, by taking to himself a wife, he would give him the sum of 4000l. within a certain given period after the celebration of the nuptials. With respect to the person of his future partner for life, he left Mr. Kemble (with

the exception of one lady,) to his own unbiassed choice, only stipulating, that the match should take place within a fortnight at the farthest.

"In consequence of this conversation, our hero began to cast his eyes about him, and soon fixed his choice on Mrs. Brereton. The courtship was instantly commenced, and Mrs. Brereton once more consented to become a bride.

"In due course of time, Mr. Kemble waited upon his Lordship to claim the performance of his promise. His Lordship received him with great politeness, and congratulated him on his nuptials; but when he proceeded to refresh his Lordship's memory with respect to the promised dowry, he was rebutted in a strain of the most cutting and severe irony;—a talent, indeed, for which his Lordship was eminently celebrated. He was asked what interest his Lordship could have in his domestic arrangements? On what plea he expected to be paid 4000l. for marrying a pretty girl?—Was he in earnest, or was he acting? His Lordship was fully sensible of, and duly admired, his great theatrical talents, but there was no occasion for him to assume the actor in the present instance—his Lordship would take an early opportunity of witnessing his excellent performance on the public stage; meanwhile he begged leave to assure him of the high sense he entertained of his professional merit: and, with these remarks, his Lordship very politely took his leave."

In the year 1788, Mr. Kemble was appointed Stage Manager at Drury Lane, which, with the exception of a few months, he continued till the year 1801. In 1786, he produced a farce, called *The Project*; in 1788, another, called *The Pannel*; in 1789, *The Farm House*; in 1790, *Love in many Masks*; in 1794, *Lodoiska*. These were either alterations from Comedies, or translations from the French. In the year 1801, he refused to continue his situation as manager, and ultimately receded with many other performers, till the pecuniary affairs of the company were adjusted in the Court of Chancery, when he resumed his situation and services. During the year 1802 he visited the Continent, and passed a considerable part of his time in Paris and at Madrid.

In the year 1803, having purchased a sixth share of the property in the Covent Garden Theatre, he succeeded to the management of that concern, which he has conducted with an attention to the feelings of the performers, and the interest of the proprietors, highly gratifying to the former, and we presume, equally satisfactory to the latter.

We have given Mr. Kemble in the character of Penruddock, in *The Wheel of Fortune*, because we think it one of the characters in which he appears to the greatest advantage, and in which even his defects are conducive to the general good effect.

We propose in our succeeding Number to examine Mr. Kemble's performance of the principal characters to which he owes the high honour, of being considered the best tragedian of the English stage.

PUBLIC AMUSEMENTS.

ARGYLE ROOMS.

Mr. Goss's Benefit Concert, May 30, 1809.

There was more novelty produced at this Concert than at any we have visited during the season. There were no less than eight new Glees, &c. some of them expressly written for this occasion. Mr. F. Cramer was the leader of the band, which, though not very numerous, was very select. Mr. G. Smart was the conductor at the piano-forte. Mr. Goss was assisted in the vocal department by Mrs. Billington, Miss Parke, Mrs. Vaughan, Messrs. Harrison, Bartleman, the Knyvetts, Vaughan, Elliotts, Evans, Leete, J. B. Sale, Bellamy, &c.—

MR. GOSS'S BENEFIT CONCERT.

The Concert commenced with Handel's Overture to the Occasional Oratorio. It received all the effect it was capable of being afforded by so small a band; but having been accustomed to hear these compositions performed at the Ancient Concert, where the accompaniment of the organ conduces so much to the richness and fullness of the *tout ensemble*, we must confess that several of the parts appeared rather thin and unsatisfactory. Some verses inscribed to the memory of Sir John Moore, (which were rather pedantically styled *Canzona Elegiaca*,) composed by Mr. R. Cooke, although good as to counterpoint, had no other peculiar merit. This was followed by a new Ballad, composed by J. M. Coombes, and sung by Mr. Goss. The subject of this Ballad appears to have been taken from the garden scene in Romeo and Juliet—

> O that I were a glove upon that hand,
> That I might touch that cheek!—

The melody was pleasing, and well adapted to display Mr. Goss's sweet counter-tenor voice. We think this very likely to prove a very popular Ballad. The accompaniments, although in general well adapted, are rather injudicious in the last cadence. Instead of the 6-4 5-3, it would be much better if merely the chord of the 7th were struck; as at present the voice is rather distorted than assisted. We are rather surprised at the *novel shake* which Mr. Goss introduced, considering he has so well and so often exhibited before the most respectable audiences. It was a very happy illustration of the old rule, that Merit is always accompanied by her handmaid Modesty.—The Glee, with accompaniments for a full band, composed by W. Knyvett, is the same we recollect hearing performed for his benefit last year. It is something in the style, but much superior to, Mr. Moore's "O Lady fair." The melody is extremely beautiful, and the parts and accompaniments are put together in so masterly a manner as to induce a wish to be oftener favoured with the productions of this ingenious composer. We think it improper to denominate any vocal composition that requires accompaniments, *a Glee*. It may be a trio, quartetto, quintetto, &c. according to the number of voices; but if it cannot be performed without, it certainly cannot be a glee.

In a new Glee for five voices, composed by Mr. Attwood, we have for the first time had the pleasure of hearing Messrs. Harrison, Knyvett, and Bartleman at these Rooms: but what was a great novelty, and which we cannot avoid noticing, was the circumstance of their *singing out of tune*. Mr. Bartleman's singing out of tune may be considered as a very *unusual treat*. The accompaniments to this Glee, although they display the hand of a master, we think rather overloaded with voices.

As in the former, we do not object to the accompaniments, which are very beautiful; but having these accompaniments, we object to its being called a glee.

It is no slight proof of Mr. Goss's judgment that he selected two of the best modern songs for Mr. Harrison and Mr. Bartleman—the *Gentle Lyre*, of Horsley, and *Angel of Life*, by Dr. Callcott. The first was sung by Mr. Harrison in that masterly and chaste style for which he has been so long and so deservedly admired, although we lament to observe those evening shades begin to prevail, which obscure the meridian splendor of his voice. The latter, which was to have been sung towards the close of the entertainment, was obliged to be omitted, on account of the absence of Mr. Holmes, the bassoon player, whose engagement at the Opera prevented him from attending. We are surprised, however, that it did not occur to Mr. Smart, or Mr. Bartleman, that this difficulty might have been easily removed, by the bassoon part being performed on the violoncello. Mr. Crouch, whom we noticed in the band, could have done it all imaginable justice.

The celebrated Cantata of Purcell, *Saul and the Witch of Endor*, was performed in a most finished style by Mrs. Billington, Mr. Goss, and Mr. Bellamy, and most judiciously accompanied by Mr. Smart. We hope to hear this delightful composition more frequently performed.

The *Polacca*, sung by Miss Parke, is almost a transcript of Mr. Braham's. We had in our minds accused the composer of plagiarism, but upon enquiry, we find it to have been written some years previous to *The Cabinet* having made its appearance. These unaccountable coincidences must be very distressing to great genius. Should Mr. Braham hear this Polacca, he will perhaps be tempted to exclaim with Mr. Puff, in *The Critic*—"'Gad, now you put me in mind on't, there is—But that's of no consequence—All that can be said, is, that two people happened to hit on the same thought, and Shakespeare made use of it first—that's all."

The new Glee for four voices, written expressly for this Concert by Mr. Spofforth, was excellently sung by Mrs. Vaughan, Messrs. Vaughan, Goss, and J. B. Sale. The melody is very chearful and pleasing, and the parts well put together, particularly the passage, *Come Aurelia, come away.* Should this Glee be published, we doubt not its becoming a favourite.

Miss Parke is certainly a clever singer, and a better musician than many of our females in that line, but we cannot help saying, that affectation in singing, as well as in life, destroys the impression which even great merit is calculated to produce; and we are of opinion that a public performer, as well in a concert-room as on a theatre, should avoid affecting to notice any part of the audience individually.

The first act finished with a Quartett and Semichorus selected from a Grand Mass composed by Mozart. The effect of this beautiful composition was much injured by being performed too quick.

In the second act, the most prominent feature was the *Recitativo et Aria* by Mrs. Billington, with a Violin Obligato by Mr. Cramer, composed by Signor Guglielmi. This fine song is well known, but from that very circumstance we were enabled to try her upon a scale of comparative merit, which only tended to confirm her great superiority beyond all dispute. The obligato part on the violin was well performed by Mr. Cramer. If it wanted the fire and energy and rapid execution of Weichsell, these were compensated by the judgment which he displayed in refraining to attempt what could not have been executed without powers beyond those which Mr. Cramer feels conscious of possessing. The Orchestra were very improperly inattentive and negligent during the performance of this song.

Mr. S. Wesley performed a *Fantasie* (extempore) upon the piano-forte, in his usual masterly and unrivalled style. The subject of the last movement was *Moggy Lauder*. The manner in which he treated it, the scientific modulations which he introduced, and the uncommonly ingenious imitations, astonished and enraptured every one present who was capable of appreciating their superlative excellence.

Mr. Welsh's new Glee for four voices does him great credit. The melody to the second verse, "*Blest is the cottage*," is particularly pleasing, and there was an evident wish expressed to encore it: we regret it was not more general: but we attribute this to the impatience of the desire to hear Mr. Bartleman's song, which was to have followed; the omission of which was a great drawback on the entertainment of the evening.

The Concert finished with W. Knyvett's cheerful Glee of *The Red Rose*, which, although it contains rather too much repetition of the motivo, is a tasteful composition. We were glad to see the Room so well filled at this deserving professor's concert.

NEW ROOMS, HANOVER-SQUARE.

Mr. Samuel Wesley's Musical Morning Party, June 3, 1809.

IT will be difficult to convey an adequate idea of this musical treat by comparing it with any other we have been for some time acquainted with. It consisted principally of selections from the works of Sebastian Bach.

The musicial world is not a little indebted to Mr. Wesley for affording them an opportunity of becoming better acquainted with the works of this great master, who was cer-

tainly one of the greatest harmonists. As a *fuguist*, we do not hesitate to rank him before any other master that ever existed.

The entertainment commenced with a prelude and fugue on the organ, which was distinguished by the usual intricacy and involution of parts, and by the unrivalled ingenuity of contrivance in the various imitations of the subject.

The second piece was a sacred Motett, which in sublimity and pathos has seldom been equalled. The vocal parts were sustained by Mrs. Vaughan, Master Buggins, Messrs. Goss, Evans, W. and J. Elliott, Hawes, and J. B. Sale.

If we may venture to find fault with the productions of so great a composer, we think the expression of the music did not correspond with the words *Saxa lacerentur terræ motæ fiant*, &c. It was too calm and placid to convey any adequate idea of these words; nor do we think it judicious in Mr. Wesley to have performed the passage which expresses the words *Fulgura tonitrua*, &c. so piano as he did, we know his acquaintance with the language precludes the possibility of his having done this but from a momentary inattention.

Indeed we think it would have been better if the whole Motett had been accompanied with the organ in preference to the piano forte. The noble and spirited fugue, *Sed reformati este*, &c. lost considerably of its effect from this circumstance. In the organ Trio performed by Messrs. Wesley and Jacobs, we admired particularly that movement in which the pedals are so finely introduced.

Besides the productions of Sebastian Bach, there were several compositions by S. Wesley, and a song by W. Linley. Of this song it is no light praise to say, it was heard with pleasure after the performance we have noticed. It was admirably sung by Mrs. Vaughan; one passage in particular, at the words, "*Where the Dead of Ages sleep.*" This would not have disgraced the pen of the most classical composer.

Thomson's Invocation to the Deity, set to music by Mr. Wesley, was delightfully sung by Mrs. Vaughan, and Messrs. Evans, Vaughan, and J. B. Sale, and deservedly met with an universal encore.

In the present dearth of sterling compositions, this would be a most acceptable present to the musical world.

A Duetto, from Moore's Translation of Anacreon, sung by Mrs. Vaughan and Master Buggins, displayed much of that tasteful melody, united with scientific harmony, so much desired, and so rarely obtained.

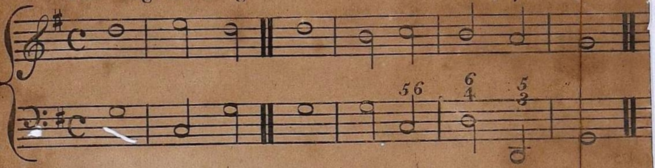
The Motetto on the fifth ecclesiastical tone was highly ingenious; and the manner in which Mr. Wesley has harmonised the chant at the end, has still higher claims upon our approbation. For the gratification of our readers, we subjoin the chant in its original state, and also as it was harmonised by Mr. Wesley.

The Duett on the piano forte was performed by Dr. Crotch and Mr. Wesley. As we understand that Dr. Crotch had scarcely seen this composition, we shall not examine his share of the performance with critical severity. We admire the Duett altogether, but we think it would have been much better without the light, we had almost said the trifling, passage, near the conclusion.

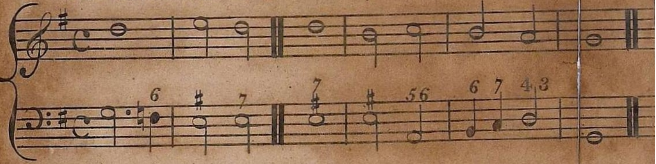
The last piece was a Voluntary (extempore) on the organ. The fugue with which it finished was on a triple subject from Handel's Miserere Anthem. When we say that it was in Mr. Wesley's usual great style, we know not how to pay a higher compliment.

We shall only add, that upon the whole, this Morning Musical Entertainment was more calculated to please the real judges of music than any we ever witnessed.

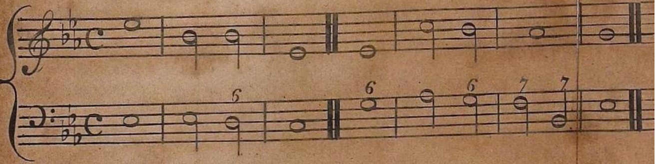
The original Gregorian Chant.



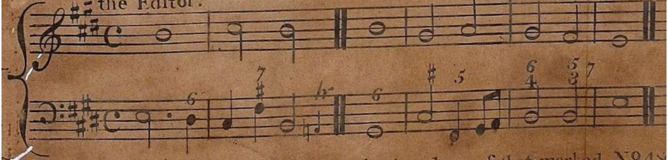
The same Chant harmonized by M[r] S. Wesley.



Chant by the late M[r] Batishill.



The Gregorian Chant in its original Key harmonized by a friend of the Editor.



This Chant should have been printed in the place of that marked N° 4×

THEATRICALS.

THE theatre at the Haymarket was quitted by the Covent Garden Company on Wednesday the 31st of May. The performance was *The Exile*, and on its conclusion, Mr. Young came forward with an address, in which, with the usual acknowledgments, he expatiated on the gratitude of the proprietors for the encouragement they had received, while so situated as to be unable to exhibit any dramatic piece with splendour and effect. He finished by assuring the public that the new theatre would be opened on the 11th of September.

The engagement of Madame Catalani for the new Covent Garden Theatre, by Mr. Harris, appears to give general offence. It seems to be an unnecessary insult to national feelings, that at the very moment in which this theatrical merchant, with a sorry triumph over his more helpless rival, bestows the epithet of NATIONAL on his new *theatrical shop*, he should introduce a foreign piece of goods, contraband to *national taste*, and injurious to the encouragement of *national talents*. Are we to have an *Opera Warehouse?* Are we grown fit for nothing else? And are Shakespeare, Rowe, and Congreve to be entirely laid aside? If they are not, let Mr. Harris, for one season at least, rest his *unrivalled* hopes upon *them*, and upon the remains of British merit. By so doing, his Theatre may indeed deserve the epithet of *national*, while the dramatic genius of Britain may feel that there is no necessity of opposing noise, nonsense, and gewgaw, by extravagance and processional splendor.

The Drury-Lane Company closed their performances at the Lyceum with *The Stranger*, *High Life below Stairs*, and *The Prize*.

Mr. Sheridan, it is said, has formed a plan for the rebuilding of Drury-Lane Theatre. His design depends on a lottery, but it appears that the Lord Chancellor has objected to this scheme.—Mr. Sheridan proposed that his lottery should consist of 20,000 tickets at five guineas each.—The prizes would be certain determined sums, payable as annuities, with free admissions.

The Company belonging to the Haymarket Theatre began their performances, on Monday June 5th, with *Rule a Wife and have a Wife*, in which Mr. S. Smith, from York, made his appearance.

On Monday, June 26, the Lyceum-Theatre was opened on the very agreeable plan of representing English Comic Operas; and we trust it will be cherished by the public as a most valuable species of entertainment. Under good auspices it may be made the means of cultivating and improving our national taste, and of shewing that in scientific hands our language may be adapted to the sublime, as well as to the playful, in music. The Theatre itself is uncommonly neat, and on a stage which enables the actor to communicate his expression, both to the eye and ear, without that distension of lungs and features that is so disgusting in the over-sized theatres, to which we have been, by an impolitic monopoly, so long condemned. Here the slightest gesture is remarked—the low whisper is heard; and therefore all the finer inflexions of the voice—all the varied workings of the countenance, have their full and just influence upon the heart. We shall take the first opportunity of giving our opinion on the merits of the vocal performers.

The Lord Chamberlain has refused to grant a licence for the performance of Mr. Theodore Hook's new farce of "*Killing no Murder*," and in consequence of such refusal the piece is withdrawn.

COSTUME

For JULY 1809.

After the splendour and elegance which a birth-day *Costume* must necessarily exhibit, the style and standard for fashionable adornment may be considered as fixed for the season; and beauty and elegance, taste and grace, may be said to have arrived at their meridian. The great variety which is displayed in every article of personal decoration, gives ample scope to individual choice, as well as to individual invention. In the gay world, all is, at this moment, splendour, brilliancy, and bustle. Masquerades, routs, dinner-parties, concerts, and balls, together with Vauxhall, and the summer-theatres, agreeably divide the moments of our fashionables, and leave little room for reflection to intrude. In a week or two, however, the general migration will take place, and these gay and fascinating birds will take their accustomed flight to climes more congenial, which promise both novelty and health; some pluming their wings for the peace and tranquillity of their *native groves*, and others to inhale the salubrious air of the sea-coast, where nature and grandeur, art and simplicity, sport in gay unison with each other. In the mean time, it is our boast to collect for our numerous correspondents, a delineation of whatever is considered most elegant and fashionable in the several articles of female adornment. We commence with the out-door habit, and in this style of Costume we never remember to have witnessed a greater variety or a more tasteful display. The robe *pelisse*, of single sarsnet or muslin; the short cassock, ditto; the Austrian spencer, of various fanciful constructions; French tippets; white lace capuchins, and the scarf cloak of coloured sarsnet, trimmed with broad thread lace, hold the most conspicuous places in a fashionable wardrobe. The silk pelisse, however, we consider too decided and weighty an article for the summer months; and they are at this time too general to take precedence of the more appropriate and delicate articles in French lace cloaks, pelerines, and mantles, which are formed of materials of the lightest and most yielding fabric.

A few gipsy-hats have lately made their appearance amidst our fashionable pedestrians, but they are by no means so general as in preceding seasons. The Wardle Bonnet is on the decline.—*It soon dashed out its little day!* The Mountain Bonnet, the Hunting Hat, the Grecian Poke, a few Cottage, and the simple Riding Hat, all of fine plaited moss, or matted straw, are severally adopted. Silk and satin bonnets of various fanciful constructions, and trimmed with full floss trimming, or *appliqued* lace, are observable in the evening-walk; they are worn with a flower, or full plaitings of ribbon, or lace, in front, and with a short lace veil. The long square veil is now partially appearing; it is thrown negligently over the hair, or over a close French cap of silk. In full dress, the hair is worn very flat, twisted in braids, or chords, and fastened in a kind of knots or rosette of curls at the back, or on one side of the head. In front, it is frequently waved across the temples, sometimes in irregular curls, sometimes in parting ringlets, and occasionally à la Madona. *Bandeaus*, diadems, and flowers, decorate the hair alternately, and there is scarce a cap or hat to be seen, in full-dress, but on females of advanced years. *These* wear caps of the fancy turban order, ornamented with lace, jewellery, or flowers. Circassian robes, Roman tunics, and the flowing Turkish mantle robe, with Grecian drapery, all belong to this species of *Costume*, and take place of the simple round dress which is now more immediately confined to more simple and appropriate occasions. The above-mentioned robes are variously ornamented. We have observed the tunic very richly embroidered in gold, silver, or coloured silks, and worn over under-dresses of white gos-

samer satin. The Circassian appears to more advantage when bordered in silver and foil, and formed entirely of white crape or imperial net. We have been much attracted by a dress worn at a late splendid ball, by a female of acknowledged fashion, rank, and beauty. It was a Roman habit, with *demi-traine*, formed of pale pink Venetian net, and worn over a slip of white sarsnet, the bottom of which was edged with large white beads, placed at small and equal distances, below which was a trimming of thread lace. The robe was rounded on the sides, and met immediately in front of the waist, where it was clasped with a diamond ...e. The robe was trimmed entirely round with most tasteful border formed of small rosette of pink satin, with a large white bead in the centre, similar to those which borderd the bottom of the petticoat. The sleeve was short, and of the full Spanish form, edged with a lace, set on rather full. The head-dress was a diamond *bandeau*, with a rich drop in the centre of the forehead *àl'antique*. Necklace, earrings, and armlets to correspond; shoes of pink satin trimmed with silver; gloves above the elbow, of French kid; a fan of carved ivory; and a *bouquet* of jessamine and rose-geranium. Coloured silk net, ditto gold and silver in draperies, worn over satin, have a very rich and attractive effect, and are much introduced in full-dress. The short sleeve is now regaining its place, in this style of *Costume*, to which it so properly belongs. The gowns are formed chiefly with frock backs, buttoned or laced, and sometimes confined with small clasps, or snaps, in jewellery. The length of the waist does not exceed a becoming mediocrity among genteel women. The French cap of lace, the Austrian hood and tippet, of Paris net, or lace, worn with a flower in front of the hair, and clasped at the throat, together with the con... ...vent viel, are observed amidst the vari... ...eties which appear at Vauxhall, an... in the fashionable squares. The... ...re is little variety in the construction of the round or morning gown, except the peasant's tunic of fine plain muslin, bordered with narrow scallopped or vandyke lace. This is a most becoming style of habit for a tall and well-formed woman. The cottage gown, made high in the neck with long sleeves, and buttoned in front, from the throat to the feet, is both convenient, and simply elegant. The *solitaire* for the neck is the most splendid ornament of its kind we ever witnessed. It is in the form of a large heart, composed of various coloured gems set in gold, and is suspended from a gold elastic chain of uncommon brilliancy and elegance. Buckles of diamond, steel, gold, or silver, take place of the clasp, and frequently the cestus is formed of a soft, appropriate ribbon, passed twice round the waist, and tied in a small bow, and ends in front or on one side. With the embroidered or lace stomacher, however, this ornament must be laid aside. The coloured shoe was never more generally adopted. In full-dress, a white slipper or sandal is more correct and elegant. The long glove is worn above the elbow, with the short sleeve, and of white French kid. The short glove, for general wear, is most genteel of lemon-coloured, black, or grey kid, York tan or Limerick. The most prevailing colours are various shades of green lilacs and yellow. The most select, pale *pink*, grey, and *pomona green*.

Evening Dress.

A blush-coloured round dress, trimmed with frosted silver; white satin front; long sleeves; pearl necklace, bracelets, and ear-rings; the hair in full dress, ornamented with a *chévron* the same as the dress, with a pearl or diamond spray in front. White satin shoes ...white kid gloves, ... an ivory wr...ed fan.

Child's Dress.

A cambric dress, worked round the border and neck with white. Dove-coloured shoes.

SPORTS.—HISTORY OF THE DOG.

(Continued from Page 85.)

TO have gained a species courageous and docile as the Dog, is an acquisition of new power and faculties that were wanting to us. The machines and instruments we have imagined for perfecting our other senses, and increasing their extent, do not come near, even in point of utility, to those ready-made machines Nature presents us with; and which, by supplying the imperfection of our smell, have supplied us with great and everlasting means of conquering and reigning: and the Dog, faithful to man, will always retain a portion of empire, a degree of superiority, over other animals: he commands them; he reigns himself at the head of the flock; he makes himself better understood than the voice of the shepherd; safety, order, and discipline are the fruits of his vigilence and activity; it is a people subject to him which he conducts, protects, and against which he never uses force but for maintaining peace.

It is more especially in war, against animals that are enemies or independent, that his courage manifests itself, and his intelligence displays itself in all its resources. Natural talents here unite with acquired qualities. So soon as the noise of arms is heard, so soon as the sound of the horn, or the huntsman's voice, has given the signal of approaching war, the Dog, burning with new ardour, speaks his joy by the most lively transports; he declares by his motions and cries, his impatience for engaging, and desire for approaching conquest. Afterwards, in silence, he endeavours to reconnoitre the country, to discover and surprise the enemy in his strong hold; he investigates his traces, follows them step by step, and by different accents points out the time, distance, kind, and even age, of him he pursues. Intimidated, pressed, despairing to find safety in flight, the animal has likewise recourse to all his faculties, and opposes craft to sagacity. The resources of instinct are never more admirable. In order to confound the Dog and make him lose sight of his tract, he goes, comes, and returns, the same way he came. He rebounds; he would fain detach himself from the earth and suppress space; he jumps over roads and ditches, swims across rivers, but still pursued, and not being able to annihilate his body, he endeavours to put another in its place, by troubling the repose of a younger and less experienced neighbour, whom he rouses, and makes to fly away with himself; and when they have confounded their tracks, when he believes he has connected him to his ill fortune, he quits him with still more rapidity than he joined him, to make him the sole object and victim of the deceived enemy. But the Dog, by that superiority which exercise and education have endowed him with, by that refined sentiment which belongs only to himself, does not lose the object of his pursuit.

He clears up common points, he unites the knots and trasnverse runnings of the clue, he scents out by his acute smell all the windings of the labyrinth, all the false routes calculated for making him go astray, and far from abandoning the enemy for one that is indifferent, after having triumphed over policy, he resumes his indignant emotions, redoubles his ardour, arrives at length, attacks, and putting him to death, quenches in his blood his thirst and hatred.

The inclination for hunting or war is common to us with animals. The savage man is no otherwise expert than in fighting and hunting. All animals that love flesh, and have strength and weapons, hunt naturally. The L[illegible] and Tyger, whose strength is so great that the[illegible] are sure of conquest, hunt alone and without ar[illegible] Wolves, Foxes, wild Dogs, assemble each with th[illegible]eir kind, understand, help, relieve one another, and divide their prey.

(To be continued.)

LITERARY AND MUSICAL NOTICES.

WE understand that a translation of Madame de Genlis's last Novel (Alphonse) is now in the press, and will be published, in the course of a few days, by Mr. Kentish.

We are happy to announce to the medical word that there is at present in the press, and speedily to be published, "A Treatise on MORTIFICATION and its *Cure*, on a Plan entirely new, with numerous Cases and coloured Plates." It is expected to appear in November next: 4to.

Mr. James Norris Brewer has just commenced an interesting Work of *Descriptions, historical and architectural, of splendid Palaces and public Buildings, English and Forign, with biographical Notices of their Founders or Builders, and other eminent Persons.* The Work will be handsomely printed in quarto, and the First Number (already before the public) contains engravings, by Parker and Storer, of Somerset House, and Linlithgow Palace.

A Silver Medal, in commemoration of the Abolition of the Slave Trade, designed and executed by eminent artists, has, we understand, been presented to the British Museum by some gentlemen. On one side there is a Portrait of William Wilberforce, Esq.: on the *reverse*, are several Figures, happily expressive of the truly Christian act of our legislature, in putting an end to that iniquitous traffic.

Mr. Bradley, of Wallingford, has prepared, under the sanction of Dr. Valpy, a series of Grammatical Questions.

New editions, with considerable improvements, of Mr. Lawrence's "Philosophical and Practical Treatise on Horse[illegible] &c." are preparing.

Dr. Mavor is about [illegible] produce a series of Catechisms [illegible] popular subjects. The "Mot[illegible]s Catechism," "A Catechism of H[illegible]alth," and another on "General Knowledge," will appear in a few days, and be followed, in rapid succession, by others, on English History, Universal History, Geography, Animated Nature, Botany, The Laws and Constitution of England, The Bible, &c.

We with pleasure congratulate the musical world on the intended early appearance of the following Works:—Three Trios for Two Flutes and Violoncello, by *Mr. Dehmen.*—Three Duetts for Two Violoncellos, in which is introduced the favourite Air of *Sul Margine d'un Rio*," by *T. Powell.*—An Original Polacca, for the Flute or Patent Flageolet and Piano Forte, arranged as a Divertimento, by *Joshua Ashley* of Bath.—And *Rodalphe*'s Additions to *Krutzor*'s Studios for the Violin. Krutzor leads at the Opera at Paris.

Mr. Webbe proposes publishing by subscription a large Selection of his best Glees, with others which have never appearrd in print, in Three Volumes, as soon as the list of Subscribers shall amount to one hundred and fifty.

We are in daily expectation of a musical treat from the pen of Mr. Shield, entitled, *The Falls of the Clyde*, the words by the Rev. Bate Dudley. It was introduced at the Vocal Concerts by Mr. Harrison.

The Rev. Matthew Wilson, M. A. of Trinity College, Cambridge, proposes to give private instructions on the Elementary Principles of Arts and Manufactures; on Government; on the English Constitution; and on the Elements of general Science; so far as they are connected with universal Commerce. The Rev. Mw. Wilson having been accustomed publicly to give instructions upon [illegible] elementary pr[illegible] [illegible]s services to young gentlemen engag[illegible] offers commercial pursuits of the higher ord[illegible] in His method is to explain and illustrate the ablest authors to his pupils; and having thereby inculcated accurate ideas, he encourages spontaneous discussion. By thus eliciting thought, while sentiment may be directed, and error combatted, he enables the juvenile intellect to discriminate be-

tween rational argument and ingenious sophistry. The plan is certainly judicious: conducted with persevering attention, it must, in a commercial conntry, enable the mind to grasp, at once, the various, but frequently combined, duties, of the merchant, the magistrate, and the legislator. It is not our custom to expatiate so largely on the views of lecturers or private instructors, but we feel the propriety as well as necessity of such a plan, and we think there is an interesting novelty in that proposed by Mr. Wilson. If the execution can be rendered equal, in any degree, to the detail, we are certain that the community must be benefitted by every step that can give publicity to this plan. The Prospectus states his residence No. 24, Cornhill.

DEATH OF HAYDN.

We are sorry to inform our readers, that this celebrated composer, died on the 31st of May last, in Gumpendorff, at the advanced age of 76. He was born at Rhorau, in Lower Austria, in 1733. He is justly considered as the father of music in our day; for although in his youth he diligently studied the works of every great master, ancient and modern, his transcendent genius soaring above them all, soon called the attention of the whole musical world upon himself; all admiring him, first for the beauty, boldness, and originality of his works, and afterwards regarding him as the best model for study and imitation. Far from being actuated by the impulse of envy, he was never heard to speak of his numerous imitators, whose airy productions, more suited to the indolence of some, and the weak musical capacity of others, seemed to supplant the original in the public esteem, without allowing them all the merit they possessed. To enter into a description of his works, both as the greatest master of the art, and as a private character, would exceed our limits. We shall perhaps take an opportunity of characterizing his peculiar excellences in a future number.

MONTHLY AGRICULTURAL REPORT

FOR JUNE.

THE wheats in several counties, and particularly well as they did. In the [illegible] Norfolk, do not look of the latter county, nearly three hunpared acres have been ploughed up since April; and so many of those which remain, have such an unfavourable aspect, as gives the farmer great reason to suppose he will not reap more than two-thirds of a crop. The later sown barleys stand greatly in need of rain, as do those early deposited; but on light lands, the former, more especially, must suffer. The beans look well, and in general are very clean. The pea-crop has exhibited a most promising appearance till within these [illegible] days, when the *aphides*, or lice, made their appearance, and beginning their predatory attacks, occasioned much alarm, fearful the dry weather should continue. If this be the case, the utility of Mr. Paul's machine, to catch them, cannot be too highly recommended, that having in a few hours caught the astonishing quantity of fourteen stone weight, fourteen pounds to the stone, thus

AGRICULTURAL REPORT FOR JUNE.

saving the crop.—(*See Holkham Sheep Shearing.*) The fallows have worked remarkably well, the season having been most favourable for that purpose, and particularly for carting manure. Here we consider it our duty to call the attention of our Agricultural readers, to the machine invented by Mr. Blyth of Norwich, to *drill* horse manure, deposit the seed and cover it with fresh earth at the same time. Turnip-sowing has generally commenced, and in many parts the crop already begins to appear. Potatoes look as well as were ever remembered; as do carrots. In some parts of the inundated fens the melancholy prospect which so long prevailed is altering for the better; and now there are hopes that some hundred acres in the Isle of Ely may be brought into cultivation for a crop next year. The layers of clover and saintfoin have generally been cut, and are in excellent order for stacking. The former is a good swaith, except on very light lands, where they languished for want of moisture. The latter being enabled to endure drought, and flourishing more on dry soils, is proportionably better. It ought to be particularly noted that saintfoin should be gathered in small cocks as immediately after the scythe as the weather will permit, being then a of superior quality: but when it lies on the ground without being so heaped, exposed to the wind and the sun, the leaf crumbles off, the juicy and nutritive quality of the plant exudes, and thereby loses its greatest value. The grass in the water-meads (many of which were fed in the spring, from the 10th of March to the 10th of May, although shut up only *six* weeks for mowing) promise the most abundant crops, some of which are estimated at not less than from two to three, and three and a half tons per acre. The most prevailing grasses, and which are the best, being the rough and smooth-stalked meadowgrass.—The cattle markets have been very high, not only for prime beef and fat mutton, but also for half-fat stock. However, the stall-fed cattle being now slaughtered, and grass beasts getting to market, the prices may be said to be somewhat lower. Stock has been selling from 5s. 6d. to 6s. per stone, the early part of the month: but now they are declined in value, and do not fetch more than from 5s. 3d. to 5s. 9d. Col. Cunningham, who last year offered to supply, from the north, the southern counties with Scotch cattle, on commission, then received many orders from the best graziers; and he has executed his commissions so satisfactorily, that his orders this season have been *quintupled.* Wool does not appear to be worth quite so much money; and although South Down has been quoted as high as four guineas per tod, yet we cannot trace the assertion to any good foundation. A little reduction, we think, may have taken place, for the purchasers will not give so much money: but since clipping, so few purchases have been made, that probably no *standard* price will be declared till after some of the great wool fairs, a few weeks hence.—The corn markets have fallen. Wheat has declined, and is a very dull trade. Good barley is scarce, but yet the prices are not higher, although the trade is a little brisker. Beans continue steady. Oats also are a heavy sale, and lower. Turnip seed is selling at from 20s. to 35s. per bushel. The Swedish turnip is much approved: indeed it was stated by Mr. Lindley, at the Holkham Sheep-Shearing, that in Norfolk he had sold sufficient seed for 600 acres, and 300 in Bedfordshire; and so generally was this valuable root coming into cultivation, that the seed had obtained 7s. per pound. Messrs. Mackie, of Norwich, likewise have sold great quantities. It is the opinion of an excellent practical farmer, that one of the most certain methods of securing a turnip crop from the fly, is to sow from six to seven pints per acre, affording a greater abundance of food for them, and thus leaving more plants for the hoe.

REPORT OF DISEASES

IN THE PRACTICE OF A PHYSICIAN TO A PUBLIC MEDICAL INSTITUTION, FROM THE 20TH OF MAY TO THE 20TH OF JUNE 1809.

ACUTE DISEASES.	
Catarrhus	8
Scarlatina Anginosa	3
Pertussis	6
Variola	5
Rheumatismus Acutus	2
Peripneumonia	1
Cynanche Tonsillaris	4
Synochus	5
Enteritis	1
Morbi Infantiles	6
CHRONIC DISEASES.	
Tussis	8
Tussis et Dyspnœa	10
Pleurodyne	4
Rheumatismus Chronicus	5
Rheumatismus Arthriticus	3
Asthenia	14
Cephalalgia et Vertigo	10
Phthisis Pulmonalis	3
Dyspepsia	6
Gastrodynia	5
Dysenteria	2
Diarrhæa	3
Chorea Sancti Viti	1
Ascites	2
Anasarca	3
Scorbutus	2
Hæmatemesis	2
Marasmus	3
Paralysis	1
Icterus	2
Morbi Cutanei	4
Menorrhagia	3
Leucorrhæa	4
Amenorrhœa	2
Cancer Uteri	1

Since our last Report, diseases have diminished in frequency and in importance. The season is healthy, and many families have already quitted their town residences for the country. Several cases of head-ache and vertigo have occurred, and some of them were attended with much debility and occasional fainting fits. Crowded midnight assemblies are very productive of this species of complaint, especially when the weather is sultry, and the apartments are not well ventilated. The languor and faintness which would be occasioned in such circumstances are for a short time counteracted by the excitement caused by the hilarity, the conversation, and the amusements of the evening: but in proportion as the nerves have been excited, the state of depression which succeeds is great, and energy is only to be restored by repose or by stimuli. If this dissipation, or, as it is more frequently termed, innocent amusement, be persevered in, the consequences become permanent, and irremediable nervous diseases destroy the constitution, and affect a remote posterity.

The medicines usually applied in these cases, under the imposing title of Nervous Medicines, operate as drams: they afford, indeed, temporary relief, and raise the drooping spirits to some degree of vigour; but when long continued, they destroy the functions of the stomach, occasion fits, palsy, and apoplexy—in short, they are most productive and fatal agents of disease.

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